

MUSICAL AMERICA

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EDITED BY

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COMING OF ART REPUBLIC AND NEW DAY OF MUSICAL DEMOCRACY ACCLAIMED BY MULTITUDES AT NOTABLE FREE CONCERTS

Charles D. Isaacson Inaugurates "Evening Mail's" Series of Programs for the People—New York Hippodrome Crammed to Capacity and Umbrellas Shelter Additional Thousands in Overflow Open-Air Assemblage at the Mall in Central Park—Celebrities of Opera and the Concert Stage Rejoice Vast Army of Music Recruits—John C. Freund Sums Up Spirit of New Movement and Presents the Answer to the World Cry for a Better Life

AN OCEAN of humanity in the Hippodrome and a sea of umbrellas at the Mall in Central Park summed up, on Sunday afternoon, Sept. 25, New York's answer to the query as to whether it would follow musical evangelism into new and still greater fields.

Eight thousand persons crammed the huge amusement palace at Sixth Avenue and Forty-fourth Street to hear the first of the new series of free concerts for the people sponsored by the New York *Evening Mail* and directed by Charles D. Isaacson.

Fully fifty thousand more, it was stated, had asked for tickets after all reservations had been made; and, in spite of rain, a throng which was estimated at from five to ten thousand assembled at the Mall for the supplementary program arranged at the eleventh hour there to take care of the Hippodrome overflow. Had the elements remained propitious the Central Park throng might well have surpassed in size any gathering in the cause of music New York has known.

The eight thousand at the Hippodrome were participants in what many regarded as an event without parallel in the annals of music. They heard Mr. Isaacson, as chairman of the assembly, proclaim the coming of "the art-republic"; they listened to five first-rank artists of the concert stage and the Metropolitan Opera House, including both instrumentalists and singers of world fame; they rejoiced in the poetry of the dance as projected to them by the premier danseuse and the first male dancer of the world's greatest opera house; and they were stirred and stimulated by the ringing message—the answer to "the great world cry for a better life"—which was brought to them by the honorary chairman, John C. Freund, the editor of MUSICAL AMERICA.

Vast Army of Recruits for Music

IN the words of Mr. Freund, it was an assemblage in which the veterans of a great cause saluted a vast army of new recruits. It marked the beginning of Mr. Isaacson's connection with the *Evening Mail* after six years of pioneering in giving free concerts for the masses under the aegis of the New York *Globe*. Though the first to be sponsored by the *Mail*, it was concert number one thousand five hundred and twenty-five in the long series promoted and directed by Mr. Isaacson—a series in which more than 3500 artists have appeared, numbering among them many of the most luminous of the names now emblazoned on the shield of musical endeavor.

The concert served, in launching the expanded and intensified activities of Mr. Isaacson and the *Mail*, to bring together the men and women of the many neighborhood clubs which Mr. Isaacson established and nourished under the older auspices, and which followed him loyally and eagerly when he accepted the offer of the *Mail* to try for greater achievements under another banner.

The array of celebrities enrolled for this first concert surpassed anything in

the history of Mr. Isaacson's concerts, and challenged comparison with any mixed programs of a similar nature for which formidably high admittance fees have been charged. Four of the artists at the Hippodrome were from the Metropolitan Opera House—Frances Alda, soprano; Giuseppe Danise, baritone; Rosina Galli and Giuseppe Bonfiglio, the leaders of the Metropolitan ballet. Three other artists were of equal fame on the concert stage—Tom Burke, tenor, who also has sung with marked success in opera aboard; Samuel Gardner, violinist, and Alfred Mirovitch, pianist. At the Mall, where Rose Roden presided, Clara Elena Sanchez, soprano, and Frank A. Brantley, bass-baritone, sang, in spite of the unfavorable weather, and Samuel Gardner played.

Address Sums Up Spirit of Day

THE spirit of the day found direct and eloquent expression in the address of John C. Freund, opening the second part of the program at the Hippodrome. Mr. Isaacson, standing with one audience at his back—for the stage had been requisitioned for row on row of additional chairs—introduced Mr. Freund as the dean of musical propagandists in America, saying:

"It is fitting that I should introduce to you, to speak to you, the man who has done so much for music in America, the dean of musical propagandists, the veteran John C. Freund, editor and publisher of MUSICAL AMERICA, who gave America its first musical paper twenty-five years ago."

Mr. Freund was roundly applauded as he rose and faced the huge audience. He said a few words in praise of Mr. Isaacson, incidentally pointing out that it was fifty years ago, not twenty-five, that America's pioneer musical journal was born. He then delivered a vigorous address, in which he dwelt upon the part music is playing in the indus-

tries as well as in the homes, sounded a warning to unseeing politicians, demanded a National Conservatory and a Ministry of Fine Arts, and looked down the vista of the years in paying tribute to music as a force that would ease the burdens of mankind and play no minor rôle in bringing about an era of humanity and peace.

John C. Freund's Address

MR. Freund said: "This occasion, this vast audience which has come together to hear good music rendered by noted artists, will do more than con-

tribute an important page to the musical history of New York.

"It will do more than emphasize the happily increasing disposition of our most enterprising newspapers to serve a great cause.

"Inspired by a young and enterprising enthusiast, it voices the great cry going up all over the world to-day: 'We want a better life!'

"Whether we are captains of industry or toilers of the most humble character, we all want something more than the deadly routine of daily toil, from home to factory or office and back again with often not enough energy left to prepare for the next day's work. We want to get something out of life more than bread and a bed and the mere ability to keep up with the ever-rising cost of living.

"We want to break away from the old creed that we must look to a heavenly hereafter for consolation and happiness. We want to feel that there is opportunity for joy, for recreation, for inspira-



Photo by Gainesboro Studio

NIKOLAI SOKOLOFF

Conductor of the Cleveland Symphony, Which Is Now Commencing Its Fourth Season. (See Page 13)

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NEW YORK THRONGS OPENING NIGHT OF SAN CARLO OPERA

Fortune Gallo's Singers Begin Four Weeks' Season at the Manhattan Opera House Auspiciously—"Forza del Destino" Sung by Competent Cast—Papalardo, New Conductor, Makes Favorable Impression—Audience Tests Capacity of Auditorium and Is an Unusually Representative One

FORTUNE GALLO turned on the footlights of opera Monday night. In thus playing lamp-lighter for the new season, he had to withhold his effulgence from many who spoke too late. The only way to have accommodated everyone would have been for Gallo, too, to have had an overflow meeting in Central Park. The much-litigated-over Manhattan Opera House carried its capacity load.

For the inaugural solemnities of his four weeks of moderately priced opera at the now much-experienced old Hammerstein house, the perspicacious and indefatigable little impresario turned an ear to the maxims of Verdi and returned to the past. Tune-laden "Forza del Destino" sprawled its way, as is its wont, through five acts of hither and yon, the while it piled melody on melody and rode the escalator of climactic top tones.

It drew the crowd and it provided no end of opportunities for frenetic applause. But the first-night audience was no ordinary one, including as it did, a very considerable number of those patrons of opera who in the past have deigned to show themselves only at the Metropolitan and the Chicago seasons. These apparently came forewarned and forearmed in the matter of enthusiasm run amuck. There was a "sh" for every half-formulated bravo. The claquers met with a determined resistance that seemed to dumfound them. There were formal curtain calls in plenty, with no mistaking the genuineness of applause in which the entire audience joined. But those who were bent on interrupting the action whenever a skyward phrase was sung saw much of their inspiration and their labor come to naught.

After the fourth act Mr. Gallo was called before the curtain and in his individual way delivered a forty-two word address. He said:

"You be with me and I will be with you. If you cannot come to-morrow night, send your mother, father, sister or brother. But whoever comes, show appreciation, as you did last season and we will come next season for a longer engagement."

The applause was so insistent that Mr. Gallo had to return for several bows.

Unusually Representative Audience

The scene at the Manhattan was one that for sheer press of humanity, surpassed even that of Mr. Gallo's opening a year ago. Stands cluttered the

space back of the rail and the intermissions brought about such congestion at the doors and in the lobby that coming and going demanded subway tactics. It was the most representative audience the San Carlo Opera has had.

In line with the year-to-year expansion and development of Mr. Gallo's plans, the new season at the Manhattan began auspiciously as not only the lengthiest the San Carlo Company has essayed in New York, but also the first in which his new subscription basis has been completely carried out.

The cast of the opening night did not include any of the guest artists with whom Mr. Gallo is supplementing what he regards as the strongest company he has yet assembled. The first night served, on the other hand, to introduce a new conductor, Arturo Papalardo, a leader of no mean achievement and greater promise. He demonstrated that he has personality, vim, decision, incisiveness. Under his baton, the orchestra, which sounded fuller than last year, was the best of the various commendable attributes of the performance, even though the violin solo in the monastery scene went somewhat distressingly awry.

Cast Is a Competent One

The cast was one to compare favorably with Mr. Gallo's best in other years, and the mountings, while not elaborate, were

fresh and new and succeeded in presenting to the eye acceptable externals. A portion of a wall toppled at the beginning of the second scene of the third act, requiring the lowering of the curtain, a halt and then a resumption of the music. As a battle was being fought behind the scenes at the time, if the crazy quilt libretto is to be believed, the collapse of the wall might have passed for a realistic bit of stage business—more logical, in fact, than the puff of smoke which floated from the wings at the left when Don Alvaro dropped his pistol in the middle of the stage in Act One, thereby slaying Leonora's father.

Bianca Soroya, once upon a time with the Society of American singers, was a personable Leonora and must be credited with the best singing of the evening. Her voice and manner have real charm, but the former could, by judicious development, be made more effective.

Agnes Kraemer, the Preziosilla of the cast, left a pleasantly negative impression. Anita Klinova cared competently for the small part of Curra.

Tommasini in Tenor Role

Of the men, Gaetano Tommasini calls for first mention by reason of being a tenor. He made a better impression than when he appeared in "Gioconda" with the short-lived Favorita Company last

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Incoming Liners Bring Artists Back For Winter's Activities

W. J. Guard, Metropolitan Press Representative, Announces That Galli-Curci Will Be at Opera House at Beginning of Season—Gigli Creates Profound Impression in South America—Edward Johnson Tells of Success of Americans Abroad—Italian Theaters Taxed to Support La Scala



Photos by Bain News Service

Artists Arriving on the Huron. Front Row: Fanny Anita and Claudia Muzio. Rear Row, Left to Right: Adamo Didur, Carlo Galeffi, Giulio Crimi and Giovanni Martinelli

THE past week has brought a number of prominent musical artists back to this country, some from Europe where they have been passing the holiday months, and others from South America where they have been singing while the opera houses in the northern hemisphere are closed. Many of them are simply exchanging activities in

other countries for those in the United States, while others will rest for a week or so before entering upon their winter's work.

W. J. Guard, press representative of the Metropolitan, arrived on the Dante Alighieri on Sept. 24, from a summer in

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Report Caruso Left \$1,245,000

(By Telegraph from Milan, Sept. 27)

The amount of Caruso's estate, according to an International News Service dispatch from Italy, is estimated at thirty million lire, or at present rate of exchange, \$1,245,000. There is said to be an annual additional income of approximately \$200,000 royalty on voice-reproducing records. It is said unofficially that the contract of the tenor with the reproducing company specified the making of forty records, and the dispatch adds that, as only twenty-five were completed before his death, the latter sum may be a subject for a compromise.

The recent decision of the heirs to dispose of the estate so that Gloria Caruso

should receive one-half and the other be divided between the tenor's widow, brother and two sons will make his infant daughter the possessor of more than \$600,000. The inventory of the estate was made at Florence by the heirs and executors, and the estimate announced on Sept. 27.

Strauss to Conduct "Salome" in Chicago, Berlin Reports

Richard Strauss will conduct "Salome" in Chicago during his visit to the United States, this season, according to a copy-right dispatch from Berlin to the New York Herald. The news is unconfirmed in this country.

ORCHESTRAS EXEMPT FROM NEW TAX LEVY

Senate Revenue Bill Provides
New Assessment on
Admissions

WASHINGTON, D. C., Sept. 26.—A new admissions tax, providing for an assessment on public performances for profit held in roof gardens, cabarets, and similar places of amusement, is incorporated in the new internal revenue bill reported back to the Senate by the Finance Committee. The new clause provides for an assessment of a cent and a half on each ten cents or fraction thereof of the amount paid by each patron as the admission charge; and where there is no couveur charge stated, the admission charge is deemed to be twenty per cent of the amount paid for refreshments, service and merchandise.

Performances exempt from this tax are those held for the benefit of religious, educational or charitable institutions, organizations conducted for the sole purpose of maintaining symphony orchestras in which substantial support is received from voluntary contributions. Benefit performances for service men and admissions to agricultural fairs held by non-profit organizations are also exempt.

Other provisions of the amusements tax bill call for a tax of one cent for each ten cents or fraction thereof of the admission price to any theater, opera, or place of amusement, to be paid by the person purchasing the ticket. Tickets sold at agencies where the price is not more than fifty cents in excess of the regular box office charge, are to bear a tax of five per cent of the excess charge, to be paid by the agency selling the ticket, and where the excess charge is more than fifty cents over the box office price, a tax equivalent to fifty per cent of such excess is imposed, to be paid by the agency. Season tickets are subject to a tax of ten per cent of the amount for which similar tickets are sold at individual performances.

A further provision requires that the price of admission, exclusive of the tax, be printed on the portion of the ticket which is taken up by the management of the theater or opera at the box office, and must also carry the name of the vendor of the ticket if it was sold at any other place than the box office. A fine of \$100 is provided for a violation of this section. The new measure is scheduled to go into effect on Jan. 1, 1922. A. T. M.

CHICAGO OPERA SALE HEAVY

Advance Subscription Totals \$200,000
With Opening Six Weeks Away

CHICAGO, Sept. 26.—With six of the best selling weeks yet to go, the advance sale of seats for the Chicago Opera now totals \$200,000, more than \$25,000 in excess of the entire advance sale for last season. Howard E. Potter, personal representative of Mary Garden, who has charge of the subscription department, says that the receipts for one day in his office were \$3,130. George M. Spangler, business manager, is delighted with the large proportion of new subscribers.

"At least four-fifths of the newcomers are comparatively small wage earners," says Mr. Spangler. "Many of them give evidence of personal sacrifice for the sake of hearing good music. In pleasing them, as I know we will, lies the future salvation of this great civic institution." K. C. D.

Richard Strauss Completes a New Ballet on a Humorous Subject

VIENNA, Sept. 24.—It is reported from Frankfurt that Richard Strauss has written a new humorous two-act ballet, with scene laid in Vienna. Together with the "Legend of Joseph" it makes up an evening's program. The new work which was completed this summer in Garmisch is to be produced during the season of 1922-23.

Deems Taylor Critic for New York "World," to Succeed Late James G. Hunker

Negotiations were concluded on Friday of last week, whereby Deems Taylor becomes music critic for the New York World for the coming season. Mr. Taylor is widely known as a composer, and also as a journalist, having been a member of the staff of the New York Tribune and of Colliers' Weekly, as well as a contributor to such magazines as The Dial from time to time. The opening of the musical season will find Mr. Taylor at his post, in which he follows the late James G. Hunker.

Artists and Speakers in Memorable Program for the Masses



Photos No. 2, 3, 7 and 8, © Mishkin; No. 4 and 9 by Apeda.

- (1) John C. Freund, Editor of MUSICAL AMERICA, Honorary Chairman and Speaker at the Hippodrome; (2) Frances Alda, Soprano; (3) Giuseppe Danise, Baritone; (4) Samuel Gardner, Violinist; (5) Charles D. Isaacson, Editor of "Our Family Music Page" of "The Daily Mail," Sponsor of the Free Concerts of Which This Was the Season's First; (6) Alfred Mirovitch, Pianist; (7) Giuseppe Bonfiglio, Premier Danseuse of the Metropolitan; (8) Rosina Galli, Ballet Mistress and Premier Danseuse of the Metropolitan; (9) Tom Burke, Tenor

[Continued from page 1]

tion in life itself, life—man's most precious gift.

Sounds Note of Warning

THIS audience and the greater audience that is now assembling in Central Park to hear these artists under the same auspices sound a note of warning to our politicians and statesmen that we are sick and tired of being burdened with taxes to pay for armaments, that we are sick and tired of endless discussions in Congress as to whether a physician may prescribe a glass of beer for a patient and as to whether it is necessary to-day to maintain the tremendous expenditures which our government seems fated to continue, that we demand that attention and indeed appro-

priations be devoted to the relief of unemployment by public work, to the great cultural influences, to the real needs of the people, departments of health, of sanitation, of education, of general welfare, that we want a Ministry of Fine Arts such as the older nations have had for centuries, and to make music and the arts no longer dependent upon private munificence, but supported, as they should be, by the dollars and dimes of the people.

"We want a National Conservatory of Music and Art, so that our young talents may not be forced to go to Europe for their education, often to find nothing but the grave of their aspiration. We want it known that the day has come and the hour has struck for our musical and artistic independence in the sense that we will stand squarely for our own

talent, but on the merits, and no longer be obsessed with the insane prejudice for everything foreign, whether it has merit or not. We want it stricken from the record that we are simply a dollar hunting nation, caring nothing for the higher, the spiritual influences, which reach our greatest need and in which music must ever play a leading rôle.

The Great Rôle of Music

"MUSIC which can relieve the tense nerves of the business man bowed by his cares.

"Music which can revive the toiler and inspire him to renewed efforts.

"Music, the consoler when we are saddened with the griefs to which humanity is heir.

"Music which when we come together in a great community chorus can go far

to break down those terrible prejudices of race and religion which have been the basis of the great wars that have destroyed our best and finest and leveled to the dust the monuments of the present as well as of the past.

"Too long has this great art with its divine mission been considered the sole province of the critically elect and socially select. Too long has it been exploited as part and province of leisure and pleasure."

devoted teacher regarded as parasitism and hono-

lectual and spiri-

"Through our

have taken the

the back and

[Continue

New York Multitudes Acclaim Art Republic

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put it on to the machine. Thereby, we have not only made the labor specialized, but deadly monotonous. In former years, a man made the whole of a watch or a pair of shoes. To-day that man stands before a machine over which some dirty, yellowish fluid is discharged to lubricate it. Or in another case, rows of girls bend over machines eight hours a day, watching the machines and assisting only in a toil that repeats every minute the same thing.

"Do you wonder when the day is over that with all the pep out of them, they are ready for the Bolshevik and the anarchist, who cry: 'What do you get out of it?'"

"How shall we relieve such a situation? By imparting music not merely into the leisure hours of the factories but into the factory life itself. I am proud that I was one of the first to advocate this.

What Great Industries Are Doing

"It may interest you to know that music has become an important activity in the industrial life of the nation, that it has been shown to increase production by sustaining the morale of the workers.

"Do you know that music has been introduced into some of our postoffices, into the factories of the great American Banknote Company, the American Biscuit Company, the American Can Company, the American Steel and Wire Company of Chicago, the Bethlehem Steel Company, many of the great automobile companies, the Eagle Pencil Company, into the Federal Reserve Bank of New York City, the National City Bank, into great dry goods concerns like Gimbel's, Macy's, John Wanamaker, Marshall Field of Chicago, into the Standard Oil Company, into great food concerns like Swift and Company of Chicago, to name but a few. Many of the department stores open the day's proceedings with a song. They found out that it puts the people in good humor and they buy more goods.

"The dream of the great poet Walt Whitman is being realized when he wrote: 'I see and hear America go singing to her destiny.'

"We Americans lead the world to-day in industry, in invention, in enterprise, in our colossal wealth, in the spirit of our citizens, in our marvellous resources, in our splendid climate. The day is at hand when we shall also lead in the sciences, in the arts, in literature, in the drama and above all in music.

Nine Hundred Millions for Music

"We already spend 900 millions a year—think of it—for music, for musical education, for musical instruments, more than the rest of the world put together. Our orchestras are the best. We give the best opera.

"Our musical industries lead the world in quantity as in quality.

"And we are going to break away from the old rut. We are going to show in our plays, in our musical compositions, in our operas, the constructive, ennobling, uplifting and inspiring force of democracy triumphant.

"And in this, it is the women who will lead, the women who through the agonies of the ages, because of man's inhumanity to man, have bred out a wondrous idealism.

"Music is in the air to-day—music, which begins where words end, which whispers to us of immortality.

"Music which will bring harmony into the lives of the nations and so carry us nearer the day dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women as well as by heroic men, by martyred peasants as well as by martyred Presidents, the day when we shall have something—something like good will among men and on this earth—peace."

Mr. Freund's words were repeatedly interrupted by bursts of hand-clapping, and he was applauded for several minutes when he concluded. His appeal for a Ministry of Fine Arts provoked an outburst of enthusiasm. A wreath was brought from the wings, and this was presented to Mr. Isaacson by Mr. Freund, in behalf of many of the former's co-workers in earlier concerts under the auspices of the New York Globe.

A Doubting Celebrity Answered

WHEN he came out on the platform Mr. Isaacson received an ovation from the vast audience. In explaining the new connection with the Mail, Mr.



Chairman and Soloists at the "Overflow" Concert at The Mall, Central Park, Which Had to Be Curtailed Because of Rain. At the Top, Rose Roden, Who Presided; Center, Frank Brantley, Bass-Baritone; Below, Clara Elena Sanchez, Soprano

Isaacson told of the great growth of the free concerts since the first one, six years ago, when thirty-five persons attended.

"We are proclaiming the art republic," he said, "where music, the best in music, is to be the property of our democracy."

He recalled a conversation with an eminent musician who confessed to him that he feared the effects of bringing "the crowd" to hear good music.

"He was afraid," Mr. Isaacson said, "that the crowd would cheapen and pull down the noble and the exalted in music. I told him that music was like a lofty mountain lifting its summit into the clouds. 'That mountain is here, and it makes no difference' I said, 'whether one person or a million come to see it, it is the same noble mountain.'"

Mr. Isaacson emphasized that the free concerts were not intended for those already well versed in music as patrons of the concert halls and the opera, but were designed to create other enthusiasts by opening the ways of music to those either ignorant of its beauties or indifferent to them.

"We do not believe in an era of free music," he said. "We are in favor of giving music its fair price in relation to the drama, motion pictures and other similar pleasures for which people pay. We are not seeking to supplant the pay-concert or opera. We are offering free samples, with the idea that if you like the samples, you will want to hear more and will pay your way. We are creating new audiences for the opera and the concert halls."

Notable Artists Are Presented

FIRST among the musical numbers, by reason of a slight rearrangement of the program, were four violin solos by Samuel Gardner, with Stella Barnard at the piano. Beginning with Dvorak's

"Slavonic Fantasie," the gifted young American artist and composer presented a group that included two of his own compositions, Prelude in C, and "From the Canebrake," the last named exerting a particular appeal because of its melodious, "Down South" character. Also in the group was the Saint-Saëns Introduction and Rondo Capriccioso, a favorite work which served to bring out the attractive and varied attributes of Mr. Gardner's admirable art. He was tumultuously applauded, and gave an extra by way of acknowledgment.

Tom Burke was next presented and sang the prayer, "O Souverain, O juge, O pere" from Massenet's "Le Cid," as only a tenor with the true operatic background could sing it. As an encore he frolicked through the Rossini Tarantella that in former years was associated with the glib vocalism of Campanari and which was a favorite lilt also with the late Enrico Caruso. In a later group Mr. Burke proved his skill as a singer of songs, presenting two Rachmaninoff numbers, "At Night" and "How Fair," and Kramer's "The Great Awakening." Excited applause brought him back for a spirited projection of "La Donna e Mobile," and the "Rigoletto" lilt evoked a new outburst of enthusiasm. Lee Cronican was at the piano.

Frances Alda, with Theodore Flint as her accompanist, (it is worthy of note that he played all her numbers from memory), first gave a highly dramatic presentation of the air, "Un bel di," from "Madama Butterfly," probably the best known to-day of all Puccini's melodies. Later she was heard in a group of songs that included Lieurance's increasingly popular "By The Waters of Minnetonka," Allittzen's "Song of Thanksgiving" and Maxwell's "The Singer," the last-named being dedicated to Mme. Alda. Her encore numbers were Leoni's "Dawn" and May Brahe's "I Passed by Your Window." The silvery chime of Mme. Alda's voice, especially in the medium-upper register, again was much admired.

Alfred Mirovitch's formidable gifts found scope in a piano group consisting of Rachmaninoff's G Minor Prelude, the Schubert-Liszt "Hark, hark the Lark," his own Minuet, and the Schubert-Taussig "Marche Militaire." A crescendo of applause followed his numbers, and he was recalled after the last for an encore, the Beethoven "Ecossais."

Giuseppe Danise had the audience at his feet after his highly-charged singing of the air, "Nemico della patri," from Giordano's "André Chénier." The applause continued until he added Tosti's "Marechiaro," which he had intended for his final group. Ralph Mazziotta was his accompanist.

Rosina Galli and Bonfiglio, in costumes of the powdered wig period, gladdened the eye with the lovely minuet from "Manon," danced to Massenet's ballet music, which was played by Arturo Scuri; and with another eighteenth century dance to the music of Strauss.

Owing to the length of the program and the lateness of the hour, the reading of "Face to Face With Schubert," a "request" feature of the program, was omitted. Danise's fine baritone voice sent the throng away happy with memories of the courtly lilt of Mozart's "Don Giovanni" Serenade and the diabolical defiance of the Credo of Iago from Verdi's "Otello."

Picturesque Scene at the Mall

AT the picturesque Mall in Central Park, many thousands of persons had gathered long before the time set for the program. In promise, the day was more Spring-like than Autumnal, and on all the converging walks of the park, eager groups streamed toward the speakers' stand where the program was to be given. Before the opening of the concert a shower had fallen, and the afternoon remained threatening, with occasional spells of dampness that caused innumerable umbrellas to be raised.

Rose Roden, assistant to Mr. Isaacson, made an introductory address, announcing that the concert would be given, despite the dampness. She gave a brief talk on the life of Schubert, and explained the aims and past progress of the series.

Frank Brantley, bass-baritone, sang two groups of songs most acceptably. These comprised the recitative, "From

the Rage of the Tempest" from "Julius Caesar" and the air, "Hear Me, Ye Winds and Waves," from "Scipio," Sullivan's "Lost Chord," and compositions by Sanderson and O'Hara. Mr. Brantley's diction was admirably clear. Mme. Bel-Wright Pisculli accompanied with taste.

Clara Elena Sanchez, soprano, sang Campa's "Les Roses," "Lolita" by Buzzi-Peccia, "Clavelitos" by Valverde, and "Se Saran Rose," by Ardit. Her voice is a flexible one, and showed to advantage in the Ardit number. George Blotti was an admirable accompanist.

Artists from the Hippodrome were eagerly awaited and the arrival, between showers, of Samuel Gardner, violinist, aroused the greatest enthusiasm. Mr. Gardner played the Dvorak "Slavonic Fantasie" and his own work, "From the Cane-Brake." His art triumphed over atmospheric handicaps, and he was enthusiastically applauded as he left the platform. The accompanist was Stella Barnard.

As the afternoon grew more threatening, and umbrellas were opened in greater numbers by the auditors, Miss Roden was compelled to announce that the artists could not proceed with the program. Despite disappointment, the auditors gave cheers for the public-spirited participants.

YSAYE STAYS AT CINCINNATI

Symphony Contract Will Not Expire Till Next Year

CINCINNATI, Sept. 24.—The Cincinnati Symphony Association authorities deny certain rumors that Eugene Ysaye is likely to leave his post as director of the orchestra. They have no reason to believe, they say, that Mr. Ysaye desires or will ask for a cancellation of his contract, which will not expire till the conclusion of the 1921-22 season. No such release, they add, is desired by them.

Rehearsals for the Cincinnati Symphony will begin early in October, when Mr. Ysaye will return to the city. Plans for the season include a Beethoven cycle and many orchestral novelties.

"The Royal Fandango" will be again presented this season by the Festival dancers at the Neighborhood Playhouse.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

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Before me, a Notary Public, in and for the State and county aforesaid, personally appeared John C. Freund, who, having been duly sworn according to law, deposes and says that he is the Editor of the MUSICAL AMERICA, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Musical America Co., 501 Fifth Ave.

Editor—John C. Freund, 501 Fifth Ave. Managing Editor—Alfred Human, 501 Fifth Ave.

Business Manager—Milton Well, 501 Fifth Ave.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent or more of the total amount of stock.)

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JOHN C. FREUND, Editor. Sworn to and subscribed before me this 23d day of September, 1921.

[SEAL] MARGARET S. SALDINI. (My commission expires March 30, 1922.) Notary Public, New York County, No. 10. New York County Register No. 2182.

Edith Mason Ready for Chicago Opera Début



Photo by Van Riel



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Edith Mason, Soprano of the Chicago Opera, and Her Husband, Giorgio Polacco, Chief Conductor of the Chicago Forces, Who Visited South America and Europe During the Summer—Upper Left, Miss Mason; Lower Left, Mr. Polacco; at Right, Miss Mason as "Madama Butterfly," in Which Rôle She Will Make Her Début With the Chicago Opera Association This Season

AFTER a summer in South America and Europe largely devoted to preparations for her début with the Chicago Opera Association, Edith Mason, soprano, accompanied by her husband, Giorgio Polacco, will leave her Italian home for America this month, and will arrive in New York about Oct. 23.

Following his engagement with the Chicagoans last season, Mr. Polacco, now the chief conductor of the organization, went to South America for a season of opera in Buenos Aires, Miss Mason appearing in some of the productions. The two then went to Milan to superintend the decoration of their home in that city. While in Europe Miss Mason secured the necessary costumes for her operatic work this season.

The soprano will make her début with the Chicagoans the first week of the

season in "Madama Butterfly." Interesting in this connection is the fact that when she sang this opera in Monte

Carlo last spring, Mme. Leonardi, the daughter of Puccini, was in the audience. After the performance she visited Miss

Mason at her hotel to show her a letter she had written to her father saying that Miss Mason was the best *Cio-Cio-San* she had ever seen.

The critics were as enthusiastic in their praise of Miss Mason as was Puccini's daughter.

Despite the active duties of an opera season in which he was one of the leading figures, Mr. Polacco has found time to coach Miss Mason in her various rôles. Her earnest work, together with the sympathetic, efficient direction she has received, will be of invaluable assistance to her during the Chicago season.

While in Italy Mr. and Mrs. Polacco visited Arturo Toscanini. Mr. Polacco is an ardent admirer and follower of the great conductor, and never fails to give him credit for having inspired him and helped him in his work. There is a warm friendship between the two.

NEW MEN FOR STOKOWSKI

Several Players Added to Personnel of Philadelphia Orchestra

PHILADELPHIA, Sept. 24.—The Philadelphia Orchestra will begin its season on Oct. 7 with several new members, the personnel having been increased to 104 men. There has been no change in the principals. Of three new first violins, Otto Mueller returns after several years' absence; Antonio Ferrera was formerly with the Cleveland Orchestra, and Paul Pitkowsky arrived recently from Russia. Milton Bornstein of Cleveland is one of the new second violins. Sam Rosen and Hans Werner, who join the violas, were members of the National Symphony, now disbanded. Of the new 'cellists, Isadore Gusikoff is from the Cincinnati Symphony, and Adolph Vogel and Emil Folgmann played with the National Symphony. John D'Orio, horn-player, was with the Cleveland Symphony. John Gerhard, trombone, was at one time with the Philharmonic of New York and later was second trombone of the National Symphony. B. Schreibmann, trumpet, and Nathan Frey, viola, are other additional members.

Albert Coates Completes Programs for Guest-Appearances in United States

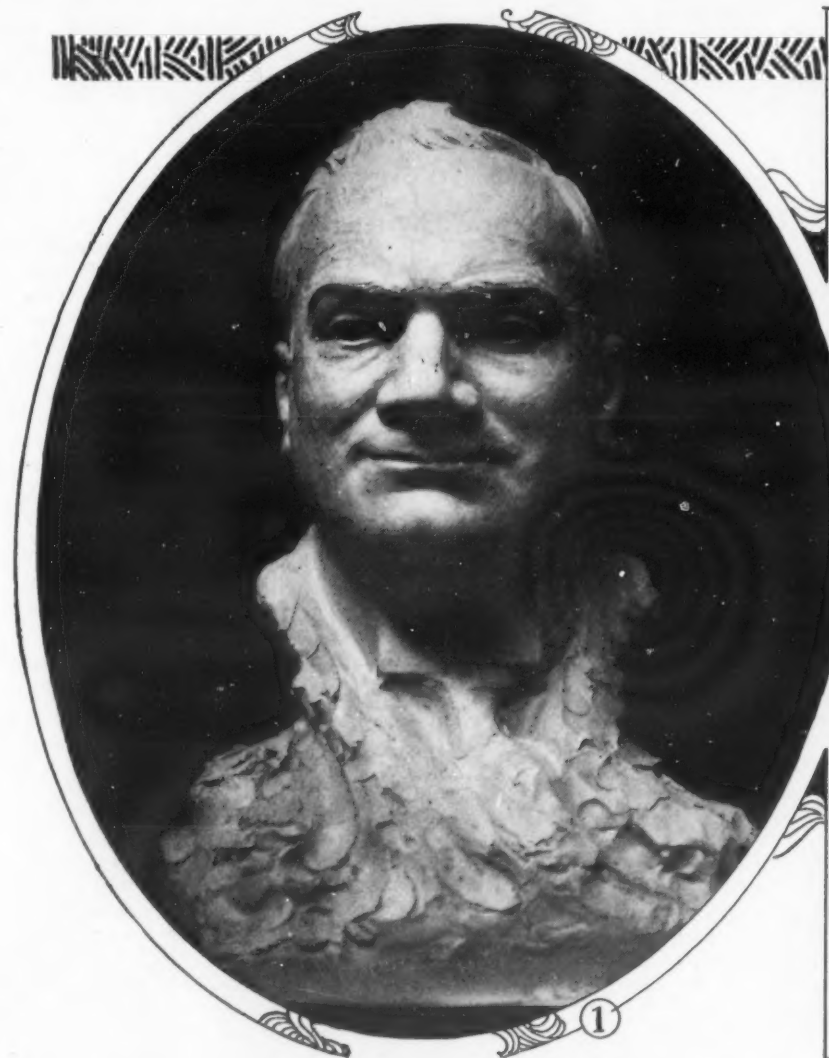
Albert Coates, conductor of the London Symphony and the London Philharmonic, who will visit this country in December as guest-conductor of the New York Symphony, has cabled the officials of the last organization from Lake Maggiore that the programs which he will conduct here have been completed, and are now being forwarded.

Kubelik Attaches Lifebelt to Violin in Steamer Crash

Fearful for the safety of his \$125,000 Stradivarius violin, Jan Kubelik tied a life preserver securely to the case containing the instrument when an Ostend mail boat on which he had taken passage to England ran down a freighter in the English Channel on Sept. 23. Kubelik keeps his violin continually in sight when he travels, and was reading in his cabin when the crash occurred.

"There was a big shock," he is quoted as saying in a copyright dispatch to the *New York Times*. "I could not look at the steamer going down, and I turned away. I did not think of myself. I thought of my violin. A man can move for himself; a violin cannot."

Kubelik hurriedly attached a lifebelt to the violin case, but the vessel was not damaged by the collision. Kubelik was enthusiastically received in London. He will tour England with Tetrassini, Josef Hofmann and Kreisler, and will appear in a concert in the Albert Hall on Oct. 9.



Copyright by G. Viafora

This Study of the Lamented Tenor Is the Result of the Collaboration of Gianni Viafora, Artist and Long-Time Friend of Caruso, with a Sculptor Who Never Saw His Subject in Life. The Skilled Hand of the Latter Was the Medium Through Which the Memory of the Former Fashioned a Remarkable Portrait in Clay

To have created a sculptured portrait of Caruso out of the fond memories of long and intimate association with

the king of tenors, yet never to have touched the clay!

To have modeled what close friends

of the lamented idol regard as the most faithful and remarkable of the heads or

[Continued on page 6]

Friend's Memory Controls Sculptor's Hand in Creating Unique Head of Enrico Caruso

[Continued from page 5]

busts that seemingly have come from everywhere since the beloved singer's death, yet never to have seen the man!

It is difficult to say which of these two unusual accomplishments would, in itself, stand out as the more remarkable. In the head of Caruso reproduced above they are combined. This striking vrainsemblance in clay is the work of two men.

The one was Caruso's long-time friend, and brought to the task a knowledge of the most minute details of his face, together with memories of the most fleeting flashes of expression. He did not touch the clay.

The other was a sculptor of no small repute, who had never seen Caruso, the man; though once or twice, from afar, he had heard his glorious voice in opera, and had looked upon the costumed, wigged, and bearded figure from which emerged the tone of gold.

Sculptor Remains Incognito

Of these collaborators, the first can be named; the other insists on remaining incognito. As far as this work of art is concerned, he insists he was only the medium, working another's will.

To the inspiration of Gianni Viafora is due this head of Caruso. For twenty years he and Caruso were good friends. An artist, as every reader of MUSICAL AMERICA knows, Viafora sketched

Caruso, and Caruso sketched him. Many are the cartoon likenesses which each made of the other, but Viafora did more than capture in black and white the characteristics of his friend, in feature and in spirit. He also limned him in oils and water colors, and made medallions of him. When his friend died, Viafora had stored away in his memory all the little points impressed upon him by his study, as an artist, of the face he sketched and painted so many times.

The busts he saw of Caruso failed to satisfy Viafora. One or two were good likenesses in so far as the features were concerned, but the expression was faulty. They did not reflect the spirit of the man, as Viafora knew him. If only he, himself, had learned the mysteries of the clay!

It was when these thoughts were uppermost that accident brought the cartoonist into touch with a young New York sculptor, several of whose creations have attracted wide notice as works of inspiration, solid technique and individual treatment.

So impressed was the sculptor with Viafora's enthusiasm that he agreed to an experiment—to try to model a head of Caruso under Viafora's supervision. He had never attempted to carry out another person's ideas before—in fact, had always refused to alter details of his work when relatives or friends of persons who sat for him sought to suggest

minor changes amounting to the "re-touching" process of the "look-pleasant" photographer.

The sculptor became the hand, Viafora the eye and the brain. Day after day the two men worked at the clay; the one who recalled the minutest details of the face, the other who had never seen it. Slowly there emerged the Caruso head, as if it grew from the clay itself; and it emerged smiling—a smile that had in it, or behind it, something of the sadness which those who knew Caruso best say lurked always near the surface in his merriest or most clownish moments.

To the sculptor it must have seemed that Viafora never would be satisfied—a little lift had to be given one eyebrow to distinguish it from the other, one nostril had to be treated as if it were a portrait in itself, the lobules of the ears invited the closest attention; the set of the eyes, and the way the chin and neck were curved—all these were important, but the essential of all essentials was that smile—the Caruso smile, a smile that changed its character in varying lights and ran the gamut from clownishness to hidden pain.

At last the head was complete. Neither Viafora nor the sculptor could do more to perfect it in feature and expression. It is now in the New York home of the former, where it is being admirably appraised by Caruso's friends.

OSCAR THOMPSON.

San Carlo Opera Season Inaugurated

[Continued from page 2]

year, or when he substituted for another tenor in "Aida" at a post-season benefit performance given at the Metropolitan. He has high notes of ample power, but he sings too much on the vocal cords, with little command of either chest or head resonance, the result being that his tone frequently loses musical quality and generally lacks color. Also, his manner of production is such that one phrase rings out, the next is smothered. He should, however, prove a serviceable tenor with the San Carlists, by reason of his routine and his repertoire, as well as the high tones he can supply when occasion demands.

Joseph Royer, remembered from an earlier season or two with the Gallo forces, returned to the company in the rôle of the vengeful *Don Carlos*. His naturally good voice suffers by reason of the manner in which he uses it, but he, too, knows the stage and should serve Mr. Gallo well. Pietro de Biasi's big bass was heard in the sonorous music of *Father Guardiano* in the convent scene. If he had difficulties with the pitch, he was not alone in this. Natale Cervi doubled in the parts of the *Marquis* and *Fra Melitone*. Joseph Tudisco was listed on the program as *Mastro Trabuco*. Was he the tenor who apparently was responsible for what happened to the prayer in the concerted music of the inn scene? Otherwise the choruses and ensembles were highly creditable, and Mr. Gallo must be commended again for his attention both to his chorus and his orchestra. Mention must be made also of a ballet led by Sylvia Tell.

Of course the thrice-familiar tenor and baritone duet, "Solenne in Quest' Ora" was rapturously received, and the airs and choruses that the public has come to know again through the Metropolitan's revival of the musty score were welcomed for their sheer tunefulness. A transitional work, "Forza del Destino" is neither the best nor the worst of the operas Verdi wrote before he found himself in "Aida," "Otello" and "Falstaff," but it certainly is one of the longest. The writer will confess that he does not know whether on this occasion *Don Alvaro* completed the universal slaughter of the last act by leaping from a cliff, as the libretto prescribes for him, or whether he was content to let *Leonora*

expire in his arms while he bowed his head in hapless grief, the way they end it all at that other domicile of song and sorrow a little way up Broadway.

OPERA ARTISTS BACK

[Continued from page 2]

Italy. Mr. Guard had very little information concerning plans for the winter at the Metropolitan. "That must wait until Mr. Gatti returns," he said. "He sailed from Naples last week and I had a cable from him saying that he had placed a wreath of laurel on the grave of Caruso in the name of the Metropolitan and its personnel. There is much talk about who will be Caruso's successor, but it is all folly. In opera, as in horse-racing, the public chooses its own favorites, and it is not for us or anyone else to say who this will be. I am glad to be able to tell you that Gallucci will be with us from the beginning of the season instead of coming later, as was first arranged; also that Beniamino Gigli has fully recovered his health. He made a tremendous hit in Buenos Aires and we expect worthwhile things of him during the coming season."

La Scala as Renovated

Edward Johnson, tenor of the Chicago Opera Association, and his accompanist, Elmer Zoller, who have been in Europe all summer, returned on the Finland on Sept. 25. "I was particularly interested in the outdoor performance of Mascagni's 'I Piccolo Marat,' which I heard in the Roman theater in Verona," said Mr. Johnson. "I was told the tenor rôle was well suited to me and I found it very lovely and beautifully sung by Lazaro. The opera is real *Mascagniana*, though the orchestration is less heavy than in other of his recent works. The performance alternated with 'Samson and Delilah' directed by Vigna and with an American as *Samson*. His name is Snyder, and he comes, I believe, from Dakota. His stage name is del Credo. His is a very beautiful voice. Another American whom I heard in Paris, at the Comique, was Hilda Roosevelt, who sang *Giulietta* in 'Tales of Hoffmann' The tenor, too, named Tintoul, had a lovely voice. He is a young chap and has just been 'discovered.' I was especially interested in the work, as I am to do it in Chicago this season. The renovated La Scala is quite wonderful. They have taken off the roof and built another story and entirely rebuilt the part behind the scenes so that the artists are now well cared for. Every mechanical device known to stagecraft has been installed. This was paid for by public subscription, and Senator Albertieri, who started the subscription with 20,000 lire, got a law passed by which every theater and cinema house in Northern Italy now pays a tax of 2 per cent for the upkeep of La Scala!"

From Europe and South America

On the Olympic which docked on Sept. 21 were Ossip Gabrilowitsch and his wife, Clara Clemens, besides Ivan Caryll, composer of light operas, and Arthur Farwell, musicologist. Mme. Gina Ciaparelli-Viafora, formerly of the Metropolitan and now a prominent teacher of singing in New York, came on the Argentina on Sept. 21, and on Sept. 23 the Huron brought from Buenos Aires, Claudia Muzio, Giulio Crimi, Adamo Didur and Giovanni Martinelli of the Metropolitan; Carlo Galeffi of the Chicago Opera Association and Fanny Anitua, a Mexican mezzo-soprano, who has been singing in the Argentine capital. Miss Muzio, Mr. Galeffi and Mr. Didur left by train for Mexico City a few hours after landing. They will sing in the company there for about a month and then return to the United States. Mr. Martinelli will go on a concert tour and will make his first New York appearance this season at the Hippodrome on Oct. 30. The following day, on the Rochambeau, were Mildred Dilling, harpist; Howard McKinney, composer; Ernest T. DeWald, bass; Louis Letellier, first bassoon, and Pierre Mathieu, first oboe of the New York Symphony. Gustave Tintot, concertmaster of the same organization, arrived on the Adriatic on the same day.

On the Olympic which sailed for Europe on Sept. 24 were Josef Hoffmann, pianist, and Ethel Frank, soprano. Erika Morini, violinist, is due to arrive on Sept. 29 on the Oropesa and Harold McCormick, one of the directors of the Chicago Opera Association, on the Paris on Sept. 30.

Lee's Concert Band Makes Progress at Monett, Mo.

As an instance of what is being done in the way of good musical work even in the small and far off places, the activities of Homer F. Lee, a well known musician, who organized Lee's Concert Band a couple of years ago, may be recorded. His particular object is to teach young boys between the ages of ten and sixteen. The band at present has a membership of over thirty. It has made considerable progress and has given a number of concerts in several states. Mr. Lee is located at Monett, Mo. Mr. Lee's ambition is to make his organization the best band of young boys in the world. The band is well equipped with instruments and uniforms. It makes a specialty of playing at fairs, parks and resorts.

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Dear MUSICAL AMERICA:

It seems that Herr Richard Strauss, eminent composer and musician, has through his enterprising American manager, Milton Diamond, who has arranged a tour for him, denied the disparaging remarks on this country attributed to him in an interview which appeared in the *New York Nation*, a high class paper of national standing.

You may remember that I quoted some of the remarks. It is but fair that I should state that Herr Strauss insists that he gave no interview, that the alleged attacks on this country were contrary to his opinion and that he looked forward with pleasure and interest to his coming visit to America.

It may be recalled that in the interview, which was written by Miss Henrietta Strauss—no relation by the bye—that he was made to say that he did not know whether he was coming because we wouldn't pay him enough, that America has no culture, culture will always come from Europe, that Europe does not need America—only our dollars, and that he would only come for a month because he would not go through what Mahler and Mottl had to endure.

Here we are at the usual situation which occurs when an interview with a distinguished person appears, which interview causes adverse comment and which the distinguished person, when the matter is called to his attention, promptly disavows. My own experience in all such matters is that the trouble arises from misconception, especially on the part of foreigners, as to what an American interview means.

In this instance, there is no question that Herr Strauss had refused to give an interview. Nevertheless, Miss Henrietta got at him. There is also no doubt that, having stated that he would not be interviewed, Herr Strauss did not expect that anything he said would be recorded. There is also no question that the cold reception Miss Henrietta received peeved her and that she was, therefore, on the alert to take advantage of any ill-conceived remark which Herr Strauss may have made from the ill-humor caused by what he no doubt considered to be an intrusion on his privacy. It is quite possible, indeed probable, that under the irritation of the moment, Herr Strauss said just what he was reported to have said but probably did not really mean and only realized what he had done when his manager sent a frantic cablegram with regard to the matter.

I am the more impelled to say this from my knowledge of certain opinions which Herr Strauss has expressed regarding this country to others. It should be remembered that Herr Strauss' bark is worse than his bite.

However, Mr. Diamond, his manager, need not worry. The more racket there is made about Strauss' coming, the greater the curiosity there will be to be present when he makes his debut in November. By that time, everybody will have forgotten what the row was about and nobody will give two whoops in Hades anyhow. Should Herr Strauss be accorded a good reception, as no doubt he will, and should he also make

a very favorable impression, as no doubt he will, he will find the press enthusiastic and he and his manager will find themselves at the end of the season with various bags of good American dollars, with which Herr Strauss can console himself and return to his home chastened and feeling that our appreciation of his genius is the best answer that could possibly be given to his previous poor opinion of American culture.

Some three years ago, Charles D. Isaacson, an enterprising young newspaper man and also a musician of talent, came to the conclusion, after investigation, that only about two per cent of the population of New York City ever go to musical entertainments of any kind. He believed this situation could be remedied by applying the old principle that if the mountain wouldn't come to Mahomet, the thing to do was for Mahomet to go to the mountain. So he conceived the idea of inviting the public generally to free concerts.

He broached the scheme with characteristic enthusiasm to those in control of the *New York Globe*. They took him up. The result, as we know, was the giving of hundreds of concerts for which Mr. Isaacson was able to enlist the good will and the support of something like two thousand of our most noted singers, players, conductors, violinists, pianists, accompanists. It should be said to his credit that his programs were all of a high order and that they were evidently appreciated by the tens of thousands who came to the sixty various places where they were regularly given in and about greater New York. The thousandth concert was celebrated before a crowded house at the Metropolitan last season amid great enthusiasm.

Now it seems the work is to be carried on and carried further on a much larger scale under the auspices of the *New York Evening Mail*, which has started out with commendable enterprise to support the propaganda for good music with all the resources in its power. The opening gun was fired at the Hippodrome last Sunday with a notable array of artists, headed by Alda of the Metropolitan; Tom Burke, the Irish tenor from Covent Garden, London; Giuseppe Danise, baritone of the Metropolitan; Rosina Galli, the noted danseuse supported by Giuseppe Bonfiglio; Samuel Gardner, violinist and composer, and Alfred Mirovitch, pianist. Isaacson read one of his notable contributions to musical history and your editor as chairman of honor got in a few remarks. As I write this before the thing happened, I don't dare venture into particulars.

Anyway, the free concerts are to be continued on a broader basis than ever and we may expect to see the name of Charles D. Isaacson before long blazing in electric signs on the Great White Way at night in order to impress our visitors from Hackensack and Medicine Hat, as well as the foreigners who venture here in spite of the interdiction of hootch, that we are a progressive nation and that we are coming on in a way of our own to an appreciation of the masters who have given us the immortal music which has hitherto been confined to the recital hall and the symphony orchestra.

Isaacson expects a strenuous campaign. It is reported on excellent authority that he has invested in two dozen new white neckties and one dozen new dress shirts. Whatever happens to his laundry will be a worthy sacrifice in the cause of art and there will be thousands of people who will go away gladdened by the entertainments which will be given and which are due absolutely to his own indomitable perseverance, his energy, his enterprise and his superb self-confidence.

While Charlie or the "Cherub," as he is known among his personal friends, is endeavoring to interest the masses in good music, it may not be amiss to call the attention of your readers to the great extent in which music appears in "all the news that's fit to print" in our daily papers. Those who look upon music as belonging exclusively to the elect, the select or socially prominent, and believe that it should be confined to symphony concerts, the opera, and recitals, not forgetting music in the churches, will be surprised to know how much of the news of the day is concerned with music.

You take up your daily paper and you find that our dear friend, Marcus B. Kellerman, formerly of the Metropolitan, a tall and very handsome man, is a male vamp according to Charles D. Klinck, a New York business man, who has recently sued Kellerman for alienation of his wife's affections. Knowing

Kellerman as well as I do and what a really good fellow he is, I am satisfied that it is more likely that the lady rather than Kellerman is the vamp.

You take up your paper again and you find that the anti-jazz clause in apartment leases has made its appearance in Washington and that phonographs are classed with dogs, cats and parrots in the leases submitted to the tenants, who incidentally are also asked for considerable increases in their rents.

In another paper, you see a large photograph of Margaret Matzenauer with the heading that "the diva weds a driver." It refers to her having married a chauffeur over in Carlsbad recently. Mme. Matzenauer denied he was a chauffeur but did say he is a gentleman. Madame need not have worried. It has become the fashion for our finest society ladies to marry their chauffeurs. The reason is simple. They prefer a handsome, clean-cut man who is a good mechanic to a physical wreck whose main object in life is to live on the labor of others. Mme. Matzenauer has evidently secured a treasure and if she is happy, why should you not be?

Again you look at your daily paper and see in large type that John Philip Sousa has come out with an indignant denial that he is deaf and the assertion that he can hear the faintest tinkle of the dinner bell and that it is not necessary for him, as has been claimed, to lead his band by "instinct." Sousa says that the incident reminds him of the story of Mark Twain, who hearing a report that he was deaf, remarked that the report was largely exaggerated.

You take up your daily paper again and amid reports of the contemplated destruction of the eminent institutions of this country by the newly formed Ku Klux Klan, you find that an indefatigable investigator of the *New York World* has finally traced certain weird noises in the East Eighties in New York down to their source. The noise proved to be a group of Irishmen practising on bagpipes under the tutorship of one lone Scotchman, and as the reporter said, "It was some noise."

Should you take up your evening paper after dinner and console yourself with the reflection that the hell you expected all day in your affairs did not materialize, you will find the important news, illustrated by a picture, that Cyrena Van Gordon, the lovely singer of the Chicago Opera Association has declared war on the jinx, and spent an entire morning nailing up horseshoes throughout her luxurious home, upstairs and down. The "news" of her action came out through the neighbors wondering what the continuous tap, tap, tap in her apartment came from. Some said it was spirits. So two of the matrons of the Gold Coast section in Chicago sent out their butlers to investigate. Servant girls listened cautiously, so the story goes and then hastened on. There was something spooky in the mysterious knocking. A ring at the Van Gordon apartment brought the lady, in a magnificent costume, to the door.

"I am fixing the jinx," said she. "My husband and I have decided to stop it. Two weeks ago, my diamond and amethyst ring was stolen. Then my husband and I were nearly killed in an automobile accident. We were in the hospital with a few broken ribs apiece, a bruised arm and a broken one and my husband had a fractured skull. As we sat propped up on cushions, we decided that the hoodoo must die and that is why we have been nailing up horseshoes all over the house."

Should you desire to know something about the present condition of dear Kaiser Bill and you refer to a story of his life at Doorn in the *New York Times* Special Sunday Supplement, you will find that Kaiser Bill gets up every morning at 6:30, that at 7:30 he walks down to the main gate and at 9:30 goes to prayer in the small chapel where he himself conducts the services for his small court and retinue and leads the singing of the hymns. They say his voice is not quite as clear as it used to be, but the report states emphatically that the musical part of this devotion is its most distinguishing feature. The Germans always did like music, you know.

Would you like to know something about Paderewski? You will get it in the news that he is trying to sell his California ranch. They say that he is anxious to raise more money for the cause of freedom. When he was asked why he was selling his ranch, he characteristically replied that he was not desirous of discussing his private affairs. So that settles that.

At another time, taking up your daily paper, you are told in large black type, "Singer Vamps Burglar Until the Police Come" and then, illustrated of course by a handsome photograph, you learn that Marguerite McDonald, who is pretty, only twenty-one years old and a concert singer, encountered an intruder in her apartment on the upper west side. He was getting in through a window and was busily engaged in scooping up all the jewelry in sight when Miss Marguerite awoke. In quiet tones—so goes the story—she called to her gray-haired mother, "Ma, get the revolver; there's a burglar here. And please, Ma, shoot to kill if he stirs."

The humor of the situation was that she and Ma knew that there was no revolver in the house, but it worked on the burglar, whom she delivered into the hands of the police soon after and as she did so, said, "Dear me, such a nice young man like you to break into a house at this hour of the morning!" And so she held him. Some say she told him fairy stories. Others state that she sang to him till the police came. At any rate, it is certain that she saved her jewelry and as the report says, "vamped the burglar." It took two columns to tell this.

As you no doubt know, our daily papers devote considerable space to foreign news of importance. Sometimes this relates to the amount of money won by leading Americans at Deauville or at Monaco. Sometimes this relates to the fights still going on between the Greeks and the Turks. Sometimes it tells of impending trouble in Hungary. Sometimes it tells the sad story of the starving Russians. But while these incidents in the career of our little star-illuminated atom of star dust get adequate attention, none of them got as much attention as the story of Mlle. Jeanne Renouardt of Paris, who managed to jilt nine men in six weeks.

Now it seems that Mlle. Renouardt is the most favored comedienne of France and as the report says, she is noted more for her eccentricities of social deportment than for her art. She possesses a flair for the subtle, as witness the time when she was credited with having sent a slight expression of her feelings, a dead cat to the home of Mlle. Jacqueline Campbell, a rival comedienne. But the reason that Mlle. Renouardt achieved distinction was due to her beating up a comedian who sang ballads about her on a music hall stage. The ballads were bad enough but what vexed Mlle. Renouardt was that the comedian sang them off key. Such an insult was not to be ignored. So in the presence of Woodrow Wilson, then President and guest of France, Renouardt curved a diamond studded parasol over the comedian's head and almost made him feel faint. As she said, she could forgive the ballads but not the fact that he sang them out of tune.

Would you like to know in these times of the high cost of living how the overworked and underpaid employees of the postoffice are getting along? You will find it all told in the daily papers and that the 12,000 employees of Uncle Sam in the postal stations in Manhattan and the Bronx are getting along finely to the tune of "Garry Owen" or of "Work, for the Night Is Coming." It seems the practice of working to the tune of jazz and dreamy waltzes was instituted by Postmaster E. A. Purdy of Minneapolis, and that the order has received the entire approval of Postmaster-General Hays. When Assistant Postmaster E. S. Post was asked for his opinion of introducing music to the clerks, he said: "Music is that elevating science which affects the passions by sound; it soothes and inflames; it melts us in tenderness and incites us to war." Meanwhile, Tom Randall, Assistant Superintendent of Mails, has declared that an appropriation covering musical instruments, songs and records would be necessary before music would resound in the Eighth Avenue marble halls of the P. O. Department.

Even the business of killing off your wife has a musical connection, for your daily papers reported that one Hugo Neugebauer of Mott Street, New York, who shot and killed his wife Rose at the home of her mother, when he was in a cell wrote a letter to the detective who arrested him in which he said, "A beautiful girl is like a popular song. At first she charms you, later she becomes an old story. Sometimes she bores you a little, but there is always a haunting something about her that snatches at your heart."

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Incidentally, Hugo asked the detective to send up a black shirt and asked his sister-in-law to bring it on Monday to court. He concluded by stating that his heart was broken.

It took the *Evening Telegram* two whole columns with a double-headed black heading to tell the story of charming Josephine Lucchese, who is to make her operatic debut in "Rigoletto" with the San Carlo Company, and the reason the *Telegram* devoted so much space to Miss Josephine was not that her romantic life in reality outshines press agent's fiction, nor that she had studied very hard, but that she was "a girl who never went out evenings alone."

Now we have heard that it takes a great deal to become an operatic star. We have heard that it takes many years of preparation with the aid of distinguished teachers, many disappointments, but at last we know that there is one road to fame for a girl who thinks she has a voice and has operatic aspirations and that is "never go out evenings alone."

You take up one of the Philadelphia papers, some of which are just as good and I think better than certain of the New York papers and you find that John A. Scott of Lititz, Pa., who is a director of sales for the Solutone Manufacturing Company of Philadelphia, has spent several years in reading the Bible. Others have done the same thing besides John but none of them have made the momentous discovery that music in the Bible occurs no less than 1325 times. These invaluable statistics should exercise a profound influence upon all those benighted Calvinists who are trying to stop all music except Sunday school and church music on Sunday.

You have no doubt seen in many of our papers columns devoted to the efforts of ladies who have too much flesh and have been impelled to reduce. You have seen pictures of the gymnastics which they are supposed to go through. Perhaps you read the book, "Eat and Grow Thin," but you never read, as one of the New York daily papers recounts, how a number of such ladies go down every Saturday and Sunday afternoon to Brighton Beach to practise under a physical director, how a class assembles at the call of the bugle, while the director mounts on a wooden platform and orders his pupils to line up in rows facing him, and how the women submit to all kinds of tortures, standing, sitting and lying down before a crowd of enthusiastic onlookers. How is it done? How do they manage to get along? Why, to music. It is music which is endeavoring to reduce them and enables them, as a report states, to struggle so hard for the cause of beauty even amid the quips, jokes and pitiless comments of the crowd that watches their evolutions.

Large announcements, a page in size, in every one of the daily papers tell you of the opening of Schusser's mammoth barber shop in the Knickerbocker building at Forty-second Street and Broadway. The descriptions of this new emporium of tonsorial art vie with anything that you ever read in the "Arabian Nights." You wouldn't think that music would have anything to do with it and that is where you would be mistaken, for now you can go and be shaved at Schusser's, get a cup of tea handed to you by a little girl with sausage curls, while another lady with bobbed hair manicures your nails. But the climax of your enjoyment is reached, when the barber shaves you to the music of a picked orchestra, and then they say that we are not a progressive people, that we have no love for music or culture. On the day of the opening of Schusser's, there was a line of bald heads which went around the block.

Does physiology interest you, you will find the latest sensational discovery connected with music, for they have just found out, as a special cabled dispatch to the New York *Evening Post* from Paris tells us that the French Academy of Medicine has announced the discovery of what it terms a "man most fortunately constructed physiologically for braving the present torrid heat wave." The man is Vladimir Ivanovitch Bolgarsky, formerly a captain in the Russian army and since the Bolshevik revolution a refugee in Paris, where he is earning a living as a musician.

The Academy it seems has been studying the case privately for several

months and now makes public the result of the investigations. According to the report, Vladimir Ivanovitch has a "dual personality of digestive organs." To put this in plain words, it means he has two stomachs. The multiplicity of talents possessed by those organs lend themselves to many practical uses. For instance, it seems that shower baths are scarce and over-patronized these days in Paris. This, however, does not annoy Bolgarsky. He simply drinks thirty glasses of water—which feat takes him some three minutes—then being thus cooled inside, his trick organs return the water by way of the mouth in the same condition as when swallowed and with such force and velocity that the stream rises to a height of six feet, falling back upon him in tiny needle-like jets like a shower.

Perhaps you would be inclined to doubt this story, but as I said, it appeared in the New York *Evening Post*.

Music has even affected the fish. It has long been known to attract toads, for I myself have seen a dozen or more toads ranging in size from big fellows to little ones, coming out of the grass on to the gravel walks of a place where a talking machine was going. But to the fish—according to a veracious report, which in length vies with the story of the "Autos Reported Stolen Yesterday," and which report comes from Woodstown, N. J., fish in the public fountain pool like dance music, particularly jazz. For several evenings, dances have been given in the public square for the benefit of the athletic association. The fountain is at the junction and contains a number of large goldfish and speckled trout. The latter seem to have no taste for music, merely swimming around, but the goldfish almost jump out of the basin and dash around near the edges when lively music is played. As soon as the music stops, the fish become quiet.

But this story of the goldfish is far surpassed by another that recently appeared in all the news that's fit to print, and which relates to a certain farmer who noticed that his cows were not giving as much milk as usual. This story, I believe, appeared in that most enterprising sheet, the New York *Evening Mail*.

The farmer decided that he would watch his cows. After a time, he discovered that they were in the habit, especially when the weather was hot, of going into a big pond, in which they would stand till almost half of their bodies were submerged in the water. Thus he found that certain enterprising fish had discovered the source of milk supply and were growing fat and consequently showed absolute indifference to the usual bait of worms and bugs with which the young members of his family attempted to lure them to the frying pan.

Many other stories that I could tell you will show you how music gets into the daily papers all the time, even when the critics have declared that the season for musical news should cease when they stop writing.

By the bye, there is one story concerned with our dear, dead Caruso which I do not think has found its way into print. One day, Caruso had been singing in his apartment some time before he fell sick, when his son Mimi, whom he loved, was present. When he had finished, Caruso said, "Mimi, how did you like my singing?"

"Papa," replied Mimi, "I like your singing, but I like Harry Lauder's better."

"How is that?" said Caruso.

"When you sing," replied Mimi, "you make me cry, but Harry Lauder makes me laugh."

Perhaps that is why those who make us laugh are always rewarded more highly than those who make us cry, says your

Mephisto

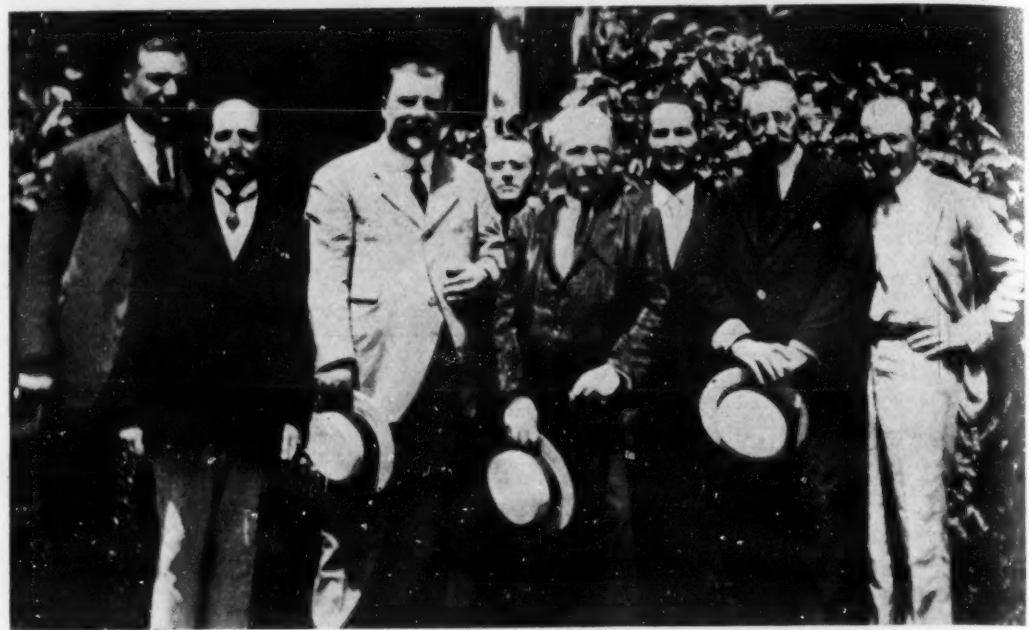
Hughes to Play American Novelties at New York Recital

Edwin Hughes, pianist, who has been spending the latter part of the summer in Highland Falls, N. Y., will make his first New York appearance of the season in recital in Aeolian Hall on the evening of Nov. 7. The program will include American novelties. Mr. Hughes will open his studio Oct. 3.

Helen Hagan, pianist, who studied with the late Dr. Horatio Parker and with Vincent d'Indy in Paris, will give a recital in Aeolian Hall on the evening of Oct. 10.

Pietro A. Yon and His American Pupils Give Recitals in Italy

Powell Weaver and Henry F. Seibert on Tour with Their Master—Organists Play at St. Peter's and the St. Cecilia Academy in Rome



Pietro A. Yon Photographed with His Pupils and Some of Their Audience After They Played at the St. Cecilia Academy in Rome. Left to Right—Secretary Mattinati; Maestro Mantica, Director of the Library at the Academy; Maestro Terziani, Vice-Director; Mr. Seibert; Maestro Renzi, Organist at the Vatican; Mr. Yon; Maestro Paoloni, Inspector of the Academy, and Mr. Weaver

SINCE the initial incidents of Pietro A. Yon's visit to Italy with two of his American pupils, Henry F. Seibert of Reading, Pa., and Powell Weaver of Kansas City, were related by Mr. Seibert in a letter to *MUSICAL AMERICA*, the organists' plans for a tour have been delightfully realized. Our party left Settimo Vittone, Mr. Yon's Piedmont home, on the evening of July 27. We were uncomfortable at times because of the heat, but the glimpses we caught of the Baptistery, the Leaning Tower and the Cathedral of Pisa, the principal monument of Romanesque art in Italy, kept us interested.

The objective of our trip was Rome. Of course we had to take in all the sights, and we discovered something of which the average tourist may be ignorant, that St. Peter's has five organs. At the close of the services on Sunday, July 31, Mr. Yon, Mr. Weaver and Mr. Seibert played there, and had many hearers, among them Maestro Renzi, organist, and Maestro E. Boezi, choir director of St. Peter's. They were also heard by choir soloists of the Vatican quartet, known in America.

Visiting the St. Cecilia Academy, we saw in its large music library the original manuscripts of many famous works. Every standard book of reference and compositions of all times are on the shelves. Mr. Yon and his pupils played at the Academy and were again complimented. Their audience here included

Maestro Renzi, professor of organ and composition; Maestro Terziani, vice-director of the Academy and Lyceum; Secretary Mattinati, and Maestro Mantica, director of the library. Later the organists played at the Pontifical School of Sacred Music. Here they numbered among their hearers such men as Father Angelo De Santi, S. J.; Maestro L. Refice, and Maestro A. Camilloni.

We called on Maestro Casimiri, the musical director of the Vatican choir which toured America, and at a dinner at the Castle of the Caesars were met, as guests of honor, A. Rella, professor of Gregorian at North American College, St. Cecilia Academy, and Maestro L. Refice, director of music at Santa Maria Maggiore.

After our few days in Rome we visited Florence. From Florence to Venice we traveled in company with Premier Orlando. Venetian life charmed us with its romance, and we were glad to meet the organist and choirmaster of St. Mark's. From Venice we went on to Milan, where the organists will have been heard in recital (Sept. 3) before these words are read in America. At Como, where we spent a little while, we found the Harvard Glee Club. The band was constantly playing "The Star-Spangled Banner" for the Americans' benefit. At last we returned to Settimo, on Aug. 10, and Mr. Weaver and Mr. Seibert resumed their work in preparation for a public recital in Settimo and another in Milan.

HELEN D. SEIBERT.

SCHOLARSHIP AWARDS ANNOUNCED AT ITHACA

Frances B. Yontz Entitled to Receive Lessons for Twelve Months as Pupil of Sevcik

ITHACA, N. Y., Sept. 20.—In the annual free scholarship examinations of the Ithaca Conservatory yesterday the master scholarship in violin was awarded to Frances B. Yontz, who is thus entitled to study under Otokar Sevcik for the coming year. Miss Yontz studied abroad for several years before coming to Ithaca this season.

Other awards were:

Full scholarships—Voice, Margaret Gerberich, Lebanon, Pa.; piano, Margaret D. Short, Seneca Falls, N. Y.; violin, Sadie Gottlieb, Ithaca, N. Y.; public school music, Lawrence Crawford, Findlay, Ohio; elocution, Alice F. Stone, Uniontown, Pa.

Partial scholarships, violin—Henry Plucker, Kathleen Kimple and Herman Pritzker of Ithaca, N. Y.; Grace Gwinn, Missoula, Mont.; Charles Miller, South Otselic, N. Y.; Bernice Finch, Sidney, N. Y.; Maurice Clark, New London, Conn.; Joseph LaFargo, Geneva, N. Y.; Lorraine Lansberry, Johnstown, Pa.; Beulah Dunn, Lorenzo, Tex.; Margaret Williamson, Mansfield, Pa.; Mildred Wallace, Rochester, N. Y.; Norma Mayhew,

Granger, Tex.; Kenneth V. Wilcox, Poughkeepsie, N. Y.; Hazel Woodard, Winfield, Tex., and Natalie Kiehle, Canaseraga, N. Y.

Partial scholarships, piano—Leona Flanagan, Athens, Pa.; Marjorie Amsden, Cuba, N. Y.; Irene Bosworth, Nichols, N. Y.; Helen Butler, Newark Valley, N. Y.; Jennie Dublin, Brooklyn, N. Y.; Grace M. Jacobs, Rutland, Vt.; Lillian Koster, Seneca Falls, N. Y.; Geraldine Gorum, Rockford, Ill.; John Miglionico, Reading, Pa.; Volma Ruland, Mattituck, N. Y.; Theodore Riccolono, Catskill, N. Y.; Wallace Van Lier, Modesto, Cal.; Myra Jennison, Brooklyn, N. Y.; Muriel Tripp, Harrisburg, Pa.

Partial scholarships, voice—Doris Campbell, Watertown, N. Y.; Dorothy Essig, South Whitley, Ind.; Blanche Berger, Lebanon, Pa.; Helen Harris, Gloversville, N. Y.; Roy Sullivan, Elmira, N. Y.; Beryl Bradshaw, Athens, Pa.; Margaret Coon, Towanda, Pa.; Beulah Dunn, Lorenzo, Tex.; Mabel Flynn, Ithaca, N. Y.; Helen Freeland, Seneca Falls, N. Y.; Ina Garrett, Baldwinsville, N. Y.; Dorothy Grover, Ulysses, Pa.; Joseph Kelsall, Patton, Pa.; Leslie Warren, Alba, Pa.; Loena Beckerman, Brooklyn, N. Y.; Dorothy Bradshaw, Ossining, N. Y.; Ruth Denson, Watkins, N. Y.; Eloise Minor, South Otselic, N. Y.

Leo Slezak to Tour America This Season

Ottokar Bartik, Ballet Master of the Metropolitan, Announces That He Will Bring Over Czech Tenor—Also to Manage Other Celebrities—Katherine Schrott and Kubla, Czech Tenor, Will Give Concerts Here—Secures New Operetta Scores

THAT Leo Slezak, the Czech-Slovak tenor, formerly a member of the Metropolitan Opera, would come to America this season, was the news brought back by Ottokar Bartik, ballet master of the Metropolitan Opera House, on his return from Europe last week.

Mr. Slezak has not been in this country for about ten years, and as his forte is the Wagnerian rôle, it is possible that his coming portends some guest appearances with the Metropolitan Opera and also the Chicago Association.

"I found Mr. Slezak in finer voice than ever," said Mr. Bartik. "He was living on his estate at Eger, in Bavaria, and he was as youthful in spirit as a boy. He has all the comforts of a country gentleman and his estate has every possible improvement and convenience. He will come to America as soon as I can make arrangements for his concerts, and



Leo Slezak, Czech Tenor, Formerly of the Metropolitan Opera Company, on His Estate at Eger in Bavaria. Left to Right—His Son, Walka; the Tenor; Mrs. Slezak and Their Daughter, Gretel

'Tosca,' in 'Carmen,' in Wagner works and in the Czech works and he sang each rôle as if it was in his native tongue and style. It was remarkable. In turn I took him for Italian, French, German, and when I heard he was a Czech, I was astonished."

Mr. Bartik spoke highly of the Sevcik Quartet which is to tour this country this season, and which has achieved marked success in London. According to the ballet master, the quartet will feature native music, giving much of Dvorak and Smetana, and will also play a good deal of Beethoven.

Will Produce Czech Works

"In the field of composition, I found some splendid accomplishments among younger writers," Mr. Bartik says. "I have brought over two splendid manuscripts of light operas, which I believe would make a sensation here. They are both the literary works of Ladislav Novak, one of the best known Czech writers. The first of these is called 'Venus as a Traveler' and has been set to music by Anatol Provasnik. It is soon to have its première in Berlin and has already been booked throughout Europe. The music is irresistible, comparable to the writing of Victor Herbert. The story is one of constant humor, as is that of the second operetta, 'The Might of Love.' This was written by Jaroslav Benes, also a very young man, and has already been played in Prague and Brunn."

"Queerly enough, I found that the best conditions in Europe were in Czechoslovakia. Here all is normal; living costs one-third what it does in America, and everyone is living a peaceful life. This of course has had its effect on music. There is a perfect craze for it. The theaters are filled to capacity and it is almost impossible to get a seat. This is not so elsewhere. In Munich, for instance, conditions are very unsettled, and here, as in Carlsbad, Vienna and elsewhere, living is extremely high, especially for Americans. Toll taxes are required to enter the cities, to stay in them; and even in the theaters, such as the Munich Opera House, an American has to pay more for his seat than natives. At the Munich Opera House I found the performances mediocre, but the orchestra, which is now under Karl Muck, is exquisite—like the Boston Symphony was in its former days. In Vienna, Paris, and elsewhere, the opera performances were mediocre, and in Paris, especially, I found the audiences indifferent. It may interest Americans to know that I saw Milka Ternina, that former favorite, in Munich. She now has a school there, and spoke with emotion of the days when

she was in America, at the Metropolitan. I also saw much of Piccaver in Vienna, and, if possible, I am going to arrange some concerts for him in America. He is an American, you know. Really it is astonishing how many American I met abroad!" F. R. G.

TWO VISITING ARTISTS SING LATVIAN MUSIC

Opera Principals from Riga Bring Songs of Young Republic to American Audiences

Simplicity and charm allied with deep emotional significance were the chief qualities of the Latvian music introduced to a New York audience at Aeolian Hall on Sunday afternoon, Sept. 25, by Ada Benefeld, soprano, and Paul Sakss, tenor. These artists, who are singers in opera at Riga, the capital of Latvia, recently arrived in America for a brief visit.

The program revealed that the Latvian composers are contributing many beautiful thoughts to musical literature. Disdaining any attempt to advance revolutionary theories in modern art, they have chosen the simplest and most direct language in which to speak to the hearts of their hearers. Alfred Kalninsch was notably represented in striking songs in the first group by Miss Benefeld, whose voice, full and of pleasant quality, is materially assisted by an animated style. The soprano's dramatic power was well illustrated in the stirring aria "Come to Me" from Medinsch's opera "Fire and Night." Mr. Sakss delighted the audience by the versatility and refinement with which he treated the distinctive moods of Medinsch's "The Fragrance of Summer," and the music of his last group, comprising songs by Darsinsch, Melngails and Kalninsch. The tenor made artistic use of his light voice, his technique being excellent.

Some Latvian folk-melodies, for which Miss Benefeld appeared in national costume, were effectively sung by both artists. The program, which was practically all in the Lettish tongue, was varied by songs by Tchaikovsky, Hugo Wolf, Verdi, Denza and Lithuanian composers, and a duet from "Carmen." Miss Benefeld, who was suffering from a cold, was only moderately successful in "Caro Nome" from "Rigoletto." Conrad v. Bos played the accompaniments with decided sympathy.

The singers announce appearances in Brooklyn, Boston, Philadelphia, Washington, Cleveland and Chicago.

Rosenheimer Opens Musical Bureau

Benno Rosenheimer, formerly road representative for leading New York musical bureaus, has opened his own concert management, the United Musical Bureau with headquarters, at 1600 Broadway, New York.

Mrs. Caruso to Remain in Italy

Mrs. Enrico Caruso will remain in Italy this winter, during the settlement of the tenor's estate, according to letters received last week by her relatives in New York. In her letters Mrs. Caruso says that she will remain in Rome, at the Excelsior Hotel, until next March,

when she hopes to return to New York. Romeyn P. Benjamin, brother of Mrs. Caruso, who went abroad to be with her, will soon return to New York for a business trip, but will go back to remain with his sister until her return to this country. An itemized statement of the money left by Caruso in the Columbia and Fifth Avenue banks and the Hudson Trust Company have been forwarded to the attorneys handling the estate by Dr. A. Consolation of New York.

Another Musical Paper

So Pittsburgh is to have a musical paper of its own. Congratulations!

We are in receipt of the first copy of *The Musical Forecast*, which states that it is the only musical magazine in Pittsburgh and the Tri-State district. It makes a handsome appearance, being well printed on good paper. The publishers in their announcement state that: "The *Forecast* is the organ of no single group, the mouthpiece of no clique or cult. It has nothing to sell save information and nothing to promote save the art of music. It welcomes legitimate advertising and prints it where it belongs—in the advertising columns. It is neither a 'puff-book' nor a claque."

The opening number contains an article on Criteria in Chamber Music by Margaret Horne, Music in Pittsburgh by Charles N. Boyd, Music and the Common Life by W. K. Steiner, Fretted Instrument Orchestras by H. Russell Truitt, Fundamentals in the Study of Voice by McClurg Miller. Then there are a number of departments devoted to concerts and a calendar of music, one headed "With the Tri-State Musicians," and one devoted to clubs and societies.

The initial issue appears to be well supported by advertising and therefore starts out with prospects of success. We welcome the newcomer and trust it may be able to keep to the promises of its prospectus.

MUSICIANS' WAGES FIXED

Cinema Orchestras Agree on Slight Reduction—Union Officials postpone Election

The Associated Musicians of Greater New York, the new local affiliated with the American Federation of Musicians, last week came to an agreement with the managers of the leading New York motion picture theaters on a wage scale. Musicians' wages will be reduced, in most cases approximately seven per cent, except that smaller salaries will be cut proportionately less. The figures understood to prevail are \$65 in place of \$70 in the Broadway cinema houses, and in the larger vaudeville theaters \$52 instead of \$56, and in smaller circuits \$47 instead of \$49.

The annual election of Local 310, Mutual Musical Protective Union, is scheduled to take place on Oct. 13. An order has been issued by the officers of the local, however, postponing the election until the second Thursday in November. The delay is attributed to a provision of the order issued by Justice Greenbaum of the Supreme Court of New York, forbidding the "expulsion or other disciplining" of union members. A recent statement of the board of directors explains that "it would be in no position to conduct an orderly election in view of the aforesaid order of Justice Greenbaum. Furthermore, it would be unable to prevent many members from voting at the said election who may be disqualified from membership by reason of their having joined Local 802, a rival organization." The order quoted was issued by the Court on Sept. 2, in response to an appeal against an injunction continuing the present officers of Local 310 in office. This appeal will be heard in the early part of October, and the decision rendered, it is said, may have an important bearing on the question of control of the local's headquarters.



Ottokar Bartik, Ballet Master of the Metropolitan Opera, and Mrs. Bartik, Arriving in New York on the Lafayette

it is very probable that he will give guest performances in the opera houses here.

"Among other celebrities I am bringing over—and this is especially interesting to Americans—is Katherine Schrott, formerly a great favorite at the Imperial Theater of Vienna. She will give lectures and recitals throughout the country, and after that will write her memoirs, which will certainly prove sensational."

To Bring New Tenor

In his travels, Mr. Bartik said he had made a splendid find in the young tenor, Karel Kubla, now singing in the opera house at Prague. "He has come up over night," said Mr. Bartik, "and is now tremendously popular in Prague. He has been engaged for forty performances in Prague, but I have been promised that he will be given leave of absence for a trip to America. Besides his splendid looks and voice, he is extremely versatile. I heard him in

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MUSICAL AMERICA'S WEEKLY

Londoners Enjoy English Composers' Novelties at Promenade Concert Series

Moscow "Chauve-Souris" Repeats Paris Successes in English Capital—London Opera Prospects—Opening of the Hereford Three Choirs Festival

LONDON, SEPT. 10.—Aside from "Beethoven and Handel" and "Wagner" nights, the latter devoted to selections from "The Ring," the recent London Promenade Concerts have, in particular, presented some interesting English musical novelties, the late George Butterworth, who was killed in the war being represented at the one concert by his posthumous, "Two Folk-Song Idylls"; and Edgar Bainton at another by his symphonic poem, "Paracelsus," which he himself conducted.

English Countryside Pieces

How serious has been the loss sustained by British music in the death of George Butterworth, was emphasized by the first performance in Queen's Hall of the "Two Folk-Song Idylls." In them, as in his "The Shropshire Lad," the composer has builded upon the folk-tune, and these two posthumous numbers once more reveal his skill in handling his material in just the imaginative manner which makes a movement of homogeneous charm. The beauty of the thematic material has been clearly felt and visioned, and it permeates the handling, with the result that two little pictures, typical of the English countryside, and "atmospheric" in exactly the right sort of way, have been obtained. The music is not faultless; there is a certain amount of structural immaturity; and the orchestration is not invariably clear and effective, yet the sincerity, grace and poetry of the music atone for these blemishes. Two impressive Glazounoff Preludes for orchestra, Strauss' "Tod und Verklärung," and Scriabine's Piano Concerto in F Sharp Minor, the solo part played by Willoughby Walmsley, were also included in the program. Other soloists were Hilda Blake, who sang Bruch's "Ave Maria" in dignified style, and Herbert Heyner, heard in a scene from Schumann's "Faust" music. The other English novelty was Herbert Hughes' four "Parodies for Voice and Orchestra." These parodies are settings of nursery rhymes with either direct allusion to well-known themes, or music written in the style of some famous composer. It is a poor type of musical jesting, even when well done. The best setting was that of "Old Mother Hubbard," received with great enthusiasm as sung by Carrie Tubbs, who presented the entire set with much point, and was obliged to respond to encores.

Browning Poem Inspires "Paracelsus"

Edgar Bainton's symphonic poem, "Paracelsus," was the novelty presented on the "Elgar Night" Promenade Concert. The composer conducted his work, which is thoroughly pleasing, and adorned with tokens of ripe musicianship; but hardly of arresting interest. Skill and unswerving intelligence are found in his score, inspired by studying Browning's poem on the sixteenth-century physician who was, colloquially speaking "up against" the ignorance and pedantry of the multitude. No doubt many in the audience were entirely ignorant of who or what "Paracelsus" might be, but the composer's music was so clear and straightforward in design, treatment and expression, that it could be enjoyed without reference to program. There were occasional suggestions of the influence of Elgar and of Wagner; but it is something in these days to have produced a work which, while in no way relying on brilliance and ingenuity of orchestral resource to hide poverty of invention, makes effective play with unhackneyed melodic ideas. Mr. Bainton

was heartily applauded by an audience which grew enthusiastic over Pouish-noff's extraordinarily brilliant playing of the Liszt E Flat Concerto. Margaret Balfour and Eric Marshall were the singers.

Elgar's "Falstaff"

Sir Edward Elgar's symphonic poem "Falstaff" and the same composer's great violin concerto also figured on this program. A lucid and lively performance of "Falstaff"—once thought too complex for a public which delighted in

of Moscow, with its ingenious songs of sentiment and scenes from Russian life, is winning the same favor it compelled in Paris. From a program of fifteen numbers, it is only possible to mention a few, such as the "Parade of Wooden Soldiers," which evoked wild enthusiasm, the actors being made up as toy soldiers who, with stiff gait and puffed cheeks, go through their evolutions under the direction of a wooden officer, aided by a wooden drummer. There was the beautiful singing of the Black Hussars, and later, of the wastrels who



The Sketch

Moscow Chauve-Souris Stage Picture of Pushkin's "Fountain of Bakhtchisarai" in London. Inset—"The Shah of Persia," One of the "Snuff-Boxes of the Great Russian Seigneurs," from the Series Presented by the Moscow Company

"Cockaigne"—showed all its genial wit and charm, the composer conducting while Margaret Fairless gave a most competent performance of the violin concerto.

"Chauve-Souris" London Sensation

At the London Pavilion, in the heart of the city, the Chauve-Souris Theatre

drown their sorrows in harmony; there were dances set in backgrounds of porcelain and Chinese lacquer; there was a marionette performance of Italian opera. . . . The quaint settings and charming costumes must be seen, and the haunting music heard to be appreciated. In fact, the Chauve-Souris has provided London with a new sensation.

While Visiting Munich

Puccini Gives Interview

MUNICH, Sept. 10.—Puccini, who recently came to Munich to attend the Festival Plays, gave an interview while here, in which he told the tale of how he escaped becoming a writer of veristic opera. He admitted, first of all that he was busy with his new opera, "Turan-dot," and also that he would go to Berlin if invited to the fall premiere in that city of his operatic triptych; but when asked for his opinion regarding German conditions, replied, as he raised his hands: "No politics! No politics! Art, international art!" According to the famous Italian composer his "Bohème" came into being in the following manner: When in the nineties the veristic operas of Mascagni and Leoncavallo caused such a sensation, Puccini's publisher induced him to make an attempt in the same direction. Vergas's crass novel, "The She-Wolf," was thrust into the hand of the inwardly reluctant composer, and he was sent to Sicily to seek "local color." Vergas's novel deals with a hot-blooded peasant woman who pursues her son-in-law with her attentions, and is slain by the latter at the moment a procession passes with the Host. Puccini shuddered at the idea of setting this story by the author of "Cavalleria Rusticana." On his return trip from Sicily he was at the piano in the cabin of the steamer, playing the "Meistersinger," when a fellow-traveler expressing her surprise at his intimate acquaintance with Wagner, introduced herself to him

as the Countess Gravina, the daughter of Hans von Bülow and Cosima Wagner. He told her of his troubles, and she warned him that verism, which blasphemes the holiest feeling of religion, would only bring him misfortune. Puccini, superstitious, if only from the instinct of artistic self-preservation, flung Vergas into a corner, and himself into the opening measures of "Bohème," which filled him with a sense of freedom, and a new longing for creation.

Pfitzner Writes New Choral Work

AMMERSEE, Sept. 10.—Hans Pfitzner, in the seclusion of his country home here, has recently completed an "Eichendorff Cantata," whose text is made up of a number of Eichendorff's "Mottoes of a Wanderer," which the composer has selected and arranged and, according to their content, has divided among the chorus, solo and the orchestral portions of his work. The new cantata is to be performed for the first time in Berlin.

Beethoven Music for Goethe Birthday

FRANKFURT, Sept. 9.—In order to worthily celebrate Goethe's birthday, and for the benefit of the Frankfurt Goethe House in this city, a special performance of the great poet's drama "Egmont" was recently given in the Frankfurter Schauspielhaus to a large and enthusiastic audience and with Beethoven's overture and incidental music, written in 1811 and 1812.

Roderich Moisisovics, director of the Graz Conservatory, has just completed poem and music of a four-act opera, "The Magician."

Opera Prospects

Indications point to the coming to the fore of opera this autumn in no uncertain fashion. The lack of a summer season at Covent Garden may have been a blessing in disguise; it has at any rate made people realize more than ever that opera counts for much in the artistic life of the community. The native composer in the main has always had a pretty good hearing, but the case of the opera-singer is more serious, because he or she lives by singing, whereas the composer has other irons in the fire. Stability would supply a keynote of success of opera in London. When private enterprise does not cease in its efforts to provide us with opera performances, it seems a pity that no attempt is made to give it a more regular and better organized character. The Carl Rosa Company seems ready to appear more frequently in Central London. But neither the reconstituted Beecham Opera Company, nor the Co-operative Operatic and Dramatic Association recently founded, will do more than temporary things unless they make a definite appeal to their audience in exactly the same kind of way that Sir Henry Wood does with his Promenade Concerts.

Three Choirs Festival Opens

HEREFORD, SEPT. 10.—The recent opening service of the Three Choirs Festival in Hereford Cathedral, marked the 201st meeting of the three choirs of Hereford, Gloucester and Worcester for the festival, which has just entered into the third century of its existence. The sermon at this special service dwelt on music, and its value as an interpreter of the inmost emotions of the soul and of religion. The musical items played during the service included a suave movement from Holloway's Symphony in E Minor; the Allegretto from Beethoven's Seventh Symphony; the psalm, "Praise Ye the Lord," by César Franck; and the "Finlandia" overture by Sibelius—the last somewhat too martial a number, perhaps, for an English cathedral service. Elgar, with his three great oratorios, "The Dream of Gerontius," "The Apostles" and the "Kingdom," will dominate this festival, though Gustav Holst's "Hymn of Jesus," Part Two, is also looked forward to with great interest. A good performance of "The Apostles" is far from common, and such a one is promised on this occasion. The festival will take place in a city surrounded by the loveliest country in the kingdom, where the cathedral bells sound out over vast expanses of green meadow and orchard.

Mischa Levitski Relates

Impressions of Sydney

SYDNEY, NEW SOUTH WALES, Sept. 12.—Mischa Levitski, the gifted young pianist, recently gave utterance to some of his impressions of Sydney, where his playing aroused the greatest enthusiasm, as it did also in Melbourne. "Sydney," he declared, "is a curious mixture of America and England. I noticed American influences wherever I went. The audiences are more demonstrative than almost any I have ever played for. Some of my concert experiences were rather embarrassing, owing to the late hour at which I was kept playing encores." Asked whether he spent much time practising while on tour, Levitski replied that he had time for real hard practising only during his holidays. "When I leave Australia," he concluded, "I will go to Italy to practise prior to my next London appearance. No, I have not practised seriously since I came to Australia. You keep me so busy giving concerts."

Richard Strauss has presented the original manuscript of "Ariadne auf Naxos" to the Music Department of the Court Library of Donaueschingen.

In Vienna "chamber opera" is to be realized at the Akademie Theater by the performance of one-act scores, old and new, to the accompaniment of a small orchestral body suited to the intimacy of the hall.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor.



Parisians Hear Good Incidental Music by Le Borne to Poor Comedy

PARIS, Sept. 12.—Since some time must still elapse before any one of the imposing list of novelties scheduled for production at the Opéra and at the Opéra-Comique, beginning in November, can be heard, répertoire scores are the only ones at present given in these two institutions. At the Opéra we have had good performances of "Les Huguenots," with the tenor Lafitte as Raoul, of "Aida," and of "Rigoletto," in which last Mme. Romanitza shone, with Henri Büsser conducting. At the Opéra-Comique presentations of "Carmen," and a very fine matinée performance of Charpentier's "Louise," conducted by Albert Wolff, with Aline Vallandri and Vieuille in the leading rôles, call for mention.

Greek Play Lacks Attic Salt

Fernand Le Borne's music to "La Brune et la Blonde," a new light comedy, is probably the best thing about it. The comedy, in three acts, is by Albert Sablons. It is a comedy in verse, very light verse, and though peppered with double meanings it utterly lacks the Attic salt which a pseudo-Greek comedy should possess. As to a plot, there is very little: the story is quite simply one

of two little Greek *hetæra*, one a blonde, the other a brunette, who, because they wished to disfigure the charming and innocent features of Cupid, are most cruelly punished by the vindictive little god. It is a curious conception of the life of antiquity. Regina Badet, as the brunette, did all she could to lend her part conviction, and it was not her fault if she could not do so; and Mlle. Calvat, the blonde, was at any rate delightful to look upon. The comedy was presented with spirit, yet movement is not a substitute for emptiness.

Le Borne's Music

Fernand Le Borne, a pupil of Massenet and César Franck, well known both as a critic and composer, has a number of operas and symphonic works to his credit, among them the "Cléopâtre" which was produced for the first time in Rouen in 1914. His incidental music for Sablons' comedy lent a measure of distinction to an ungrateful subject. It was written with a care and happiness of invention little merited by its object, and the composer made ingenious use of agreeable combinations of flute and harp with the woodland horn, in the Greek style. A prelude and a

dance, full of charm and color, were warmly applauded by the audience.

Scores by Ravel and Pierné at Opéra

The list of new works announced by Jacques Rouché for the coming Opéra season is a most promising one. Ravel is to be represented by a lyric comedy, "Pour ma Fille"; Gabriel Pierné's three-act "Cydalise" is also promised. Two operatic orientalisks, Albert Roussel and Georges Hüe contribute respectively "Padmayati," in two acts, to a scenario by Louis Laloy, the critic; and "Siang-Sin," in two tableaux. Paul Ladmirault is the author of a Celtic "La Prêtresse de Korydwen," in two acts; while the late Almeric Magnard's three-act lyric drama, of which he had written both words and music, "Guercœur," and Alfred Bruneau's three-act opera, "Le Jardin du Paradis," are among the scores which promise most interest. There is also "La Mégère Apprivoisée," by C. Silver, and "Frovolant," a one-act work by Jean Poueigh. One of the very first works to be presented at the Opéra during the autumn will be Massenet's "Hérodiade." During the past forty years this score has celebrated triumphs on the operatic stage throughout the world, but it has not as yet been given at the Opéra. There will be Sunday matinée performances this winter.

Opera Based on Ibanez' Novel

At the Opéra-Comique rehearsals already have begun of the score which

Georges Hüe has written on a libretto by Maurice Léna and Henry Ferrare. Their text-book has been based upon Blasco Ibanez' famous novel, "Dans l'Ombre de la Cathédrale" ("In the Shadow of the Cathedral"). A revival of Gluck's "Orphée" is also in preparation at the same house, in which the title-rôle will be sung by a tenor, as it was in the original creation of the work in Vienna. In Paris, hitherto, the rôle has always been sung by a woman since the unforgettable creation of the part by Pauline Viardot in 1859.

Paris Has "Five" as Well as "Six"

Side by side with the group of composers known as the "Six," who are so much in evidence in Paris, a new group of the "Five" has just been constituted, whose object is to reveal to the public all the young talents who may have recourse to it. Beginning with October, this society of the "Five" will give a series of performances in which the dance, sculpture, painting, poetry and music will be represented.

Danish Princess' Music at Copenhagen Concert

COPENHAGEN, Sept. 10.—In the old royal palace of Fredriksborg, built by King Christian IV, and now used as a military school, a notable concert, one of unusual historic interest, was given recently to celebrate the tercentenary of the gifted and unhappy Princess Leonora Christina d'Ulfeldt, daughter of King Christian IV. This royal lady was accomplished both as an author and a musician. Her "Jammersminde," a touching account of her long imprisonment—in Bornholm, where she shared the fate of her husband, the traitor, Korfits Uhlfeldt—has a niche in the history of Danish literature. The Princess Leonora also wrote a number of songs. Some of these were sung at the concert by the talented singer, Brems. Mme. Ina Lange played compositions by Melchior Schild (1593), on a spinet of his epoch. The concert was attended in number by the élite of the Copenhagen world of art and music.

Berlin Children's Chorus for America?

BERLIN, Sept. 12.—The Schwarzmeier Children's Chorus, consisting of 200 boy and girl public school children of the Weddingerviertel, has just returned from a four weeks' singing tour of Hanover, Westphalia and the Rhineland. It gave concerts in some twenty cities, where its trained presentation of folk-songs was productive of satisfactory material as well as artistic results. Its active conductor, the teacher, Karl Schwarzmeier, was also able to give these 200 poor children a free vacation trip. The youthful singers have recently been invited to undertake a concert tour to Holland, Sweden, the Tyrol and—America. It is to be hoped, for the children's own good, that a trip to the United States in particular, may be deferred until their next mid-summer vacation.

Five-Thirty P. M. No Hour for Opera

BERLIN, Sept. 10.—When the management of the Staatsoper opened the season with "Lohengrin" recently, and fixed the hour of five-thirty P. M., as the time for the beginning of the performance, the announcement aroused general indignation here. It has been pointed out that practically all real music-lovers are debarred from operatic enjoyment by this decision, if it be maintained. The merchant, the physician, the lawyer, the judge, in fact every official and professional man, is directly shut out from opera attendance. What is quite in order for the Bayreuth Festival performances is just as unfitting, on the other hand, for so heavily burdened a working city as Berlin.

A Conductor at Fifteen

VIENNA, Sept. 9.—Willy Ferrero, the fifteen-year-old conductor, directed two orchestral evening concerts in this city with the most marked success, presenting works by Beethoven, Tchaikovsky and Martucci. He was born in Turin, and it is said that he can conduct from memory a repertoire of more than a hundred important orchestral works.

Braunfels' "Vögel" Casts Schreker's "Spielwerk" in Shade in Munich

MUNICH, Sept. 12.—Two Mozart operas and two modern scores are to be counted among the works lately performed at the Munich Festival Plays. The two operas by the master of the rococo were "Cosi Fan Tutte" and "The Magic Flute," the two others, Franz Schreker's "Das Spielwerk" and Walter Braunfels' "Die Vögel." There can be but little doubt that of these two last-mentioned works, the Aristophanic score by Braunfels made by far the deepest impression.

"Cosi Fan Tutte" Absolutely in Style

If Mozart be a master of the rococo, he is, perhaps, at his greatest in this truly rococo score; and yet the man who wrote the Symphonies in G Minor and C Major, could not confine himself altogether to the rococo in his inspiration. He often brings serious beauty into his music, where his librettist, the Abbé dal Ponte, supplies no more than the means for theatrical contrast. This Munich performance was absolutely in style, so far as decoration, costume and musical presentation were concerned. Bruno Walter conducted with mastery, and in Schützendorf as Guglielmo, Erb as Ferrando, Hermine Bosetti as Fiordiligi and Luise Willer as Dorabella, he had a cast of singers who carried out his directions with every detail of light and shade. Anton von Fuchs as stage director, saw to it that the flow and movement of the action was unimpeded, and the public paid the work and its interpreters a well-earned tribute of applause.

Flute Inaudible in "Magic Flute"

In the performance of the "Magic Flute," also directed by Bruno Walter, Tamino's flute could scarcely be heard. Before Pamina's aria it failed altogether, and Pamina was obliged to find her way to the silent Tamino without the aid of the magic tones. The Glockenspiel, also, reached the ears of the auditors with thread-like thinness, and its tonal consumption in turn forced the chorus of Moors to lisp tonelessly. The performance was cursed as a whole by a trend to super-refinement and delicacy which is not in the nature of the music. The double entry of the chorus of priests in Sarastro's aria should be sung piano, but not pianissimo; and the choruses singing off stage could scarcely be heard at all. As regards the cast; with Gless as Sarastro, Erb as Tamino, Ivogün as the Queen of the Night, Reinhardt as Pamina and Schützendorf and Betz as Papageno and Papagena, only words of praise are in order. But all in all, this Festival evening was ill-starred.

Schreker Mystery Inwardly Flaccid

At the performance of Schreker's "Das Spielwerk" the public, which did not grasp the meaning of the action, and was not sufficiently enthused by the music to allow it to overlook the emptiness of the scenic incident, appeared noticeably restless and bored. And yet the participating artists all took the greatest pains to do their best. Robert Heger as conductor, did all he could to insure a finished and animated presentation of the music; Margot Leander as the Princess did better in any rôle she has hitherto essayed; Depser, as the Wandering Youth, Schützendorf as Wolf, and Hedwig Fichtmüller as Liese of the Moat, were all that could be expected; while Schipper blessed Master Florian with surprising beauty and emotion of voice. Leo Pasetti's beautiful scenic decorations were a delight to the eye. Yet all this could not atone for the inner flaccidity of the mystery. Since "Das Spielwerk" is to be repeated, it would be wise to strengthen the stage music, for one hears almost nothing of the carillon and the flute, when they are played.

"The Birds" Truly Inspired Work

Braunfels' lyric-fantastic score after Aristophanes, "The Birds," won a veritable victory at these Festival Plays. This blossoming, sonorous music is worth more than all the sexual-aesthetic stuff in creation. Bruno Walter, who had been unfortunate in his performance of Mozart's "Magic Flute," was at his very best in "The Birds," and inspired instrumentalists and singers to do their best. "The Birds" is an opera which is bound to win every heart when Ivogün sends forth her sweet voice at the Nightingale, when Erb sings his simple and yet feeling Hoffegut, when Bender gives vocal expression to his grandiose, emotionally and mentally splendidly conceived Prometheus, when Lohfing mimes his grotesque Ratefreund, and Broderhopf and Gless picture in tones the Hoopoo and Eagle. Yet it is not alone the caliber of the more important artists in the cast which made this Munich performance a notable one; it is also the unity and balance of the entire presentation of the work, as it was staged through Walter's direction and Kröll's skill amid Pasetti's charming stage pictures and decorations. That the "Marriage of the Doves," Elise Boshardt and Johanna Frost, the ballet-scene, with its delightful music and stage action, won universal favor is not surprising. The audience applauded the entire work as though it were being given for the first time.



Arthur Bliss, Distinguished English Composer

What Bliss Thinks Stravinsky Did

LONDON, Sept. 12.—Arthur Bliss, in a recent paper read before the Society of Women Musicians, is evidently under the erroneous impression that Stravinsky and a few other ultra-modern composers have done away with the following: "1. The oratorio especially composed for the provincial festival. 2. The symphonic poem à la Strauss, with the soul sorely perplexed but finally achieving freedom, not without much perspiring pathos. 3. The pseudo-intellectuality of the Brahms camp-followers, with their classical sonatas and concertos, variations and other stock in trade. 4. The over-powering grand opera, with its frothing Wotans and stupid King Marks." So far as may be observed, the oratorio, the symphonic poem à la Strauss, the classic sonata form and Wagnerian grand opera are still very much alive, for all Mr. Bliss fancies Stravinsky the destroyer of these false idols.

Mute and Vocal Drama Fail in Milan

MILAN, Sept. 11.—The various attempts made toward a restoration of the dramatic activities of the Milan "Arena" do not seem to have been of happy augury for the organizers. The opera and the drama having been essayed in vain, the cinema has now replaced singers and actors; yet the new attempt seems destined to be just as much of a failure, and the mute drama to enjoy no more appreciation than the sung or the spoken drama.

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To Bring the Orchestra to the People, Is the Aim of Sokoloff

(Portrait on Front Page)

NIKOLAI SOKOLOFF, conductor of the Cleveland Symphony, which he organized three years ago, believes that the object of symphonic bodies should be to spread the interest in orchestral music as broadly as possible and not to play always for the same sophisticated music lovers. In order to do this, he has increased the number of his popular concerts this year as well as his educational concerts given at a small fee in school auditoriums.

Mr. Sokoloff has been quoted as saying that the story of his musical career is the story of his life. Not only that, but to go back further, heredity and environment, two potent factors in the life of everyone, instead of pulling other ways, as is often the case, especially with artists, both assisted in shaping his destiny as a musician.

Born near Kieff, Russia, where his family for generations had devoted their lives to the promotion and interpretation of music, he lived in a musical atmosphere from his birth and became a violinist when still a small child, playing in public with success at an early age. When twelve years old he came to America, and a year later won a scholarship at the Yale School of Music, where he stayed for two years, and then went to New York for further study.

At seventeen he was one of the first violins in the Boston Symphony under Gericke and, winning the friendship of Charles Martin Loeffler, had the advantage of close association with him. Loeffler gave him lessons on the violin, but it was in their many talks together, Mr. Sokoloff says, that his musical taste was shaped by Loeffler in a way that no mere teacher could have done. "I owe Loeffler a debt that it would be impossible to express in words," he said.

After four years in the Boston Sym-

phony he went to Europe, and in London was given the privilege by Nikisch, then the conductor of the London Symphony, of attending his rehearsals as well as concerts. Later he went to Paris, where, at the Schola Cantorum, he was a pupil of d'Indy. On his return to America he became concertmaster of the Russian Symphony and going back to Europe the following season, was heard in concert in London and Paris. While in the latter city he was telegraphed for from Manchester, England, to superintend the music in some special performances which Miss Horniman was putting on at her theater in that city. He had an orchestra picked from the Hallé Orchestra and the productions met with such success that they were taken to London and given at the Court Theater.

From Manchester Mr. Sokoloff went to San Francisco, where he was conductor of the Philharmonic Orchestra from 1914 to 1917, when he went abroad in the interest of the families of French musicians at the front. His investigations of the pitiable state of many of the families, communicated to his wife, who was then in New York, resulted in the formation of the American Friends of Musicians in France, which did so much to alleviate conditions there. Mr. Sokoloff was also induced to join the ranks of musicians who were entertaining the American soldiers, and he played at more than fifty concerts in barracks and hospitals.

In the spring of 1918 he returned to America and gave a concert in Carnegie Hall with an orchestra assembled for the purpose. The following day he was engaged by telephone to go to Cincinnati to conduct the summer concerts of the Cincinnati Orchestra. During this period he was asked to outline his ideas of the possibilities of the orchestra in civic development at the State of Ohio Music Teachers' Convention. The delegate from Cleveland to this convention was Adella Prentiss Hughes, who had for a number of years been an influential factor in the

musical life of that city. On her return to Cleveland Mrs. Hughes spoke of Mr. Sokoloff's address with such enthusiasm that he was asked to repeat it before the Cleveland Musical Arts Association. His ideas met with the complete approval of the association and he was at once engaged to form and conduct the Cleveland Symphony, which is now about to start its fourth year and which, since its inception, has been carried along on the lines laid down by Mr. Sokoloff at its beginning, and from which the board of directors has never asked him to deviate.

Mr. Sokoloff has just returned from a summer in Europe, where he went in search of novelties as well as for recreation. Out of a large number of new works he found only a few of any particular interest and these he will present during the season in Cleveland and on tour. The orchestra will give 111 concerts this season during twenty-eight weeks. Most of these will be in Cleveland, but various towns in Ohio and adjacent states will be visited. The last five weeks of the orchestra's season will be devoted to a southern tour of three weeks' duration, and two weeks at various festivals. During the Cleveland season, besides the numerous concerts given in schools, there will be a number in industrial buildings and in other such places in pursuance of Mr. Sokoloff's policy of popularizing orchestral music. A new feature will be a Music Memory Contest, the first in the country sponsored by a symphonic organization. Concerts will also be given by distinguished orchestral bodies from other cities under the auspices of the Cleveland Orchestra.

J. A. H.

New Composition by H. Waldo Warner to be Played by Londoners

H. Waldo Warner, viola player of the London String Quartet, whose Trio which won the 1921 Coolidge prize, is to be played at the Coolidge Festival in Pittsfield, Mass., has just completed a new work for string quartet. It is called "The Fairy Suite," and will be heard for the first time, when the Quartet gives its first New York concert this season at Aeolian Hall on the afternoon of Nov. 5.

Martin, Back from Abroad, Will Sing in Chicago Opera



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Riccardo Martin, American Tenor

Riccardo Martin, American tenor, was among recent arrivals from Europe, having returned on the Berengaria last week. Mr. Martin, who was formerly a member of the Metropolitan Opera Company, is to be heard with the Chicago forces this season. Besides his operatic work he will undertake a concert tour, which he will open on Oct. 6.

Mrs. Page Leaves Fund for Music School in Chicago

CHICAGO, ILL., Sept. 26.—The Chicago Orchestral Association receives \$50,000 under the will of Florence Lathrop Page, wife of Dr. Thomas Nelson Page, former United States Ambassador to England. This money, which has been bequeathed as a memorial to her brother, Bryan Lathrop, is to be used to establish a Public School of Music. The will of Mrs. Page, who died in Washington on June 6, was filed for probate on Saturday, Sept. 24.

Raisa, Gigli and Rimini in South American Premiere of "Piccolo Marat"

Mascagni's "Piccolo Marat" was produced with exceptional success in Buenos Aires on Sept. 20 by the Mocchi Company. Beniamino Gigli in the title rôle and Rosa Raisa as Marietta received a great ovation after their duet in the second act. Giacomo Rimini sang the ungrateful rôle of Orco. According to reports received in New York recently, there were more than forty curtain calls for the principals during the performance.

Edmond Clément to Give Two Recitals in the United States

The visit to North America of Edmond Clément, the French tenor, will be limited to one month and will be made under the auspices of the French Ministry of Fine Arts. After appearing in the province of Quebec, he will give two recitals in the United States—one in Boston on Oct. 22, and the other in New York, at Aeolian Hall, on Oct. 24.

New "Thais" by British Composer Succeeds at Première

MANCHESTER, ENGLAND, Sept. 23.—A short opera, "Thais and Talmace," by Colin McLeod Campbell, had a highly successful première last week, when it was produced here by the Carl Rosa Opera Company as a curtain raiser. The story of the opera deals with the love of the courtesan and priest, showing how the love of Thais ennobles her, while the Priest, succumbing to physical charms, is debased. For the salvation of both Thais kills herself and her lover. The music written, it is said in dramatic vein, and influenced by Wagner, is most effective, and its fine reception here augurs well for the success of the work when it is produced in London during the coming Carl Rosa season.



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Lenora Sparkes Arrives for Tour in America After English Vacation



Lenora Sparkes, Enjoying Her Vacation, Is Smiling Beneath a Prize Apple Tree at Her Mother's Home, the Manor House, Bristol, England

Lenora Sparkes, soprano of the Metropolitan Opera Company, arrived in New York by the Empress of India, after spending the summer in England. She will open her season on Oct. 7 in Carnegie Hall, Pittsburgh, where she will give a joint recital with Clarence Whitehill. On Oct. 11, she will open the Artists' Course at Cornell College, Mount Vernon, Iowa, and on Oct. 14 will give her first Chicago recital in Kimball Hall.

Miss Sparkes gave a recital in Wigmore Hall, London, on Sept. 13, and as reported last week, achieved a marked success. Her program was almost identical to that which she sang in Aeolian Hall, New York, late in the spring.

Too Many Blue Laws Sure to Kill Art, Says Victor Herbert

WASHINGTON, Sept. 26.—Victor Herbert, the composer and orchestra leader, who is conducting the orchestra of the Rialto motion picture theater here this week, believes that puritanical preachments, habits and modes of living are not conducive to brilliancy—that great ideas are not born and nourished under such influences, and that brilliancy was never akin to narrowness of mind.

Mr. Herbert made this statement in referring to what is probably one of the real innovations of the season, where he, an eminent composer, hailed by many as America's greatest living writer of music, brings his art to the movies.

"As my appearance here is hailed as somewhat out of the ordinary," said Mr. Herbert, "and as the results are being watched by musical and theatrical interests in New York and elsewhere, perhaps I may be permitted to explain just why I consented to make such a departure from the ordinary. It is this: I believe that the people when they come to know the good, will always cherish it. All they need is to have the good things of

life brought to their attention. The good will always triumph. So it remains for us to do all in our power to give the people the best that is in us. Once they learn to differentiate between high-class and low-class stuff, whether it is in music or the other arts, that is all there is to it.

"I do not believe that the greatest efforts of our creative minds will be put forth under too much restraint, under puritanical rules and regulations, under the killing influence of laws that are against the basic instincts of nature. The great minds of literature were not subjected to such narrow-mindedness. The classics that have come down to us from the master minds of all time were not conceived and given to the world in any such setting as that planned by those fanatics who strive to shape the destinies of others under the repelling slogan: 'Thou shalt not!' Personally, I am against such encroachments on human liberty, because I believe that art and literature and music, and all the world of creative endeavor, will suffer if this puritanism is carried too far." A. T. M.

GUILMANT ORGAN SCHOOL IN TWENTY-THIRD YEAR

Institution Under Dr. Carl's Directorship Will Begin New Term on Oct. 11

For its twenty-third year, beginning on Oct. 11, the Guilmant Organ School has prepared a plan of work, outlined in the new catalog, intended to cover every requisite for an organist's education. During the coming season at this institution founded by William C. Carl under the presidency of the late Alexandre Guilmant, particular stress is to be laid on improvisation, service-playing and choir-conducting. Dr. Carl will have charge of the organ department and will receive a limited number of private pupils. He will also direct classes in the accompaniment of the church service, registration, conducting and recital playing. Clement R. Gale, Warren

R. Hedden, Howard Duffield, Willard Irving Nevins, Lillian Ellegood Fowler, Lewis C. Odell and Charles Schlette will teach harmony, counterpoint, composition, orchestration, hymnology, musical diction, keyboard work, general musical knowledge, musical history, organ construction, organ tuning, the training of boys' voices, the accompaniment of standard oratorios, etc. Practice facilities have been arranged for in various parts of the city. Dr. Carl makes a special effort to secure positions for students as soon as they are capable of filling them.

There have been many applicants for the free scholarships offered to deserving young men and women by the Hon. and Mrs. Philip Berolzheimer. The contest was open until the end of September, and the examinations will be held on Oct. 7, just prior to the reopening of the school. Dr. Carl returned from the mountains late in September.

Adirondack Vacation Is Prelude to Season of Yeatman Griffith



Mr. and Mrs. Yeatman Griffith, Pictured at Their Summer Camp in the Adirondacks

Mr. and Mrs. Yeatman Griffith have returned to New York from a vacation of six weeks, and have reopened their studio in West Eighty-second Street. After a busy year, they went off to a summer camp on Lake Chateaugay, in the heart of the Adirondacks. There they enjoyed a complete rest and change of scene, and have returned to begin the new season thoroughly refreshed.

Michael H. McCormack, concert singer, of Boston, has left for Italy, where he will enter the Royal Conservatory. Mr. McCormack was formerly a member of the Boston police force. His voice is said by competent judges to promise an operatic career.

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Music by
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"Disclosed a very sweet voice, no little intelligence and much musical feeling."—William J. Henderson.

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Dr. Hollis Dann Has New Plans for Pennsylvania School Music

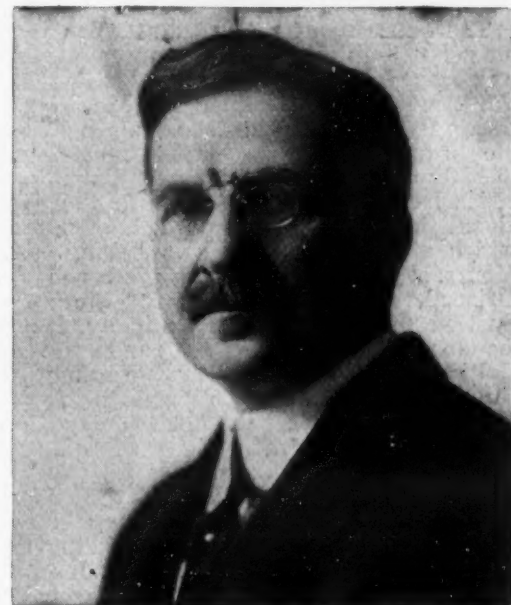
State-wide Scheme to Train Teachers — Special Attention Proposed for Elementary Grades—Definite Attainment in Music Required for Graduation from Normal Schools

HARRISBURG, PA., Sept. 20.—State-wide plans for the improvement of music in the schools of Pennsylvania are announced by Dr. Hollis Dann, Director of Music. The State proposes to do for music what it is doing for other major subjects in the curriculum, according to Dr. Thomas E. Finegan, State Superintendent of Public instruction.

Doctor Dann, who was formerly head of the department of music at Cornell University, states that the new plans will provide for the training of grade and rural teachers in music in the normal schools, higher standards for the music supervisors, a music syllabus for the elementary schools, including a special outline for the one-teacher rural school; a syllabus for the high schools, including a working plan for the crediting of high school courses in music and credit for the outside study of the piano, violin and other orchestral instruments with private teachers, and the promotion of community music throughout the State with the public schools as a center.

Inasmuch as daily instruction in music in the elementary schools is given by the grade teachers, the preparation of these teachers is considered by Doctor Dann to be the most urgent and important part of his work. Consequently he and his two assistants, Selma Konold and Clara F. Sanford, are giving especial attention to the thirteen normal schools. The State now requires a definite entrance requirement in music, and to satisfy this a test is given at entrance to the normal school. A teacher who fails to pass this entrance requirement will attend a special daily class during the first semester.

Music is to be a part of the regular



Dr. Hollis Dann, Director of Music in Pennsylvania Schools

curriculum during each term throughout the entire course. A definite attainment in music for graduation is required. A teacher failing to satisfy this requirement may receive her diploma with the following legend written upon it: "Not qualified to teach music." Two music teachers instead of one are now employed in each of the normal schools and give their entire time to the training of teachers in music.

During the nine weeks' summer term which closed on Aug. 20 more than 6000 teachers were enrolled in the music classes in the thirteen normal schools and seven colleges offering music courses for grade teachers. All elementary teachers' certificates in Pennsylvania now include music as one of the requirements.

For the training of supervisors of music a three-year course has been established at the Indiana, Pa., State Normal School, with a large and efficient faculty of specialists in public school music. Teachers completing this course will receive a permanent State supervisor's certificate.

A State-wide Music Competition Festival is to be promoted. L. H. H.

PLAN DANTE CELEBRATIONS

National Committee Arranges Material for Use Throughout Country

Extensive plans to celebrate the Dante Centenary are now under way in New York under the leadership of the National Dante Committee, of which the Contessa Irene di Robilant is assistant secretary. The committee has arranged and gathered much material for the use of schools and institutions throughout the country, and in New York the celebration, which will last through October, is to culminate in a pageant at the Manhattan Opera House, when Italian music will be presented, ranging from works of Palestrina to those of modern writers.

A pageant, "The Perfect Pilgrim," has been prepared by the committee to be used throughout the United States and for more authentic presentations of the work, slides and articles on the customs and dress of the Dante period have been prepared.

Son Born to Mr. and Mrs. Frederick Jacobi

A son was born to Mr. and Mrs. Frederick Jacobi on Wednesday, Sept. 14. He is to be named Frederick Arthur. Mr. Jacobi is known as one of the most

gifted of this country's composers, his symphonic poem "The Eve of St. Agnes" after Keats having been produced by the National Symphony last season under Bodanzky. Mr. Jacobi is a highly accomplished pianist, having appeared season before last in joint recital in New York with Michel Penha, 'cellist.

Concert for German Relief Given in New York

A campaign to realize \$3,000,000 for the German Quaker Children's Relief was inaugurated with a concert given in the Lexington Theater, New York, on Sept. 23. A Wagnerian program was presented by a large orchestra under the leadership of Arnold Volpe. Robert Maitland, baritone, sang the "Evening Star" from "Tannhäuser" and "Wotan's Farewell" from "Walküre."

Herma Menth Plays at Lexington Theater, New York

Herma Menth, pianist, played the solo part in a performance of the Liszt E Flat Concerto at a recent concert in the series conducted by Arnold Volpe at the Lexington Theatre. Being recalled, she gave her own arrangement of "The Blue Danube."

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UNION BANS BRITISH LEADER OF ORCHESTRA

Montreal Theatrical Producer Asks Federation to Rescind Order—
By-Law Upheld

The question of relations between the musicians' unions of different countries was raised last week, in the decision of the American Federation of Musicians that a British union musician is not eligible to work with Federation musicians in Montreal. The principal Canadian cities have locals affiliated with the national body of the United States, to which all theater musicians belong. A Montreal theatrical producer, George F. Driscoll, recently arranged for the production of a play by a company from London, and engaged as conductor a British orchestra leader by the name of Culrick. According to reports from Canadian sources, the case may be brought to the attention of official Washington.

A request by telegraph that the order against the British musician be rescinded could not be complied with, according to a statement issued on Sept. 26 by Joseph N. Weber, president of the American Federation of Musicians. Mr. Weber said: "The Federation has more than a thousand locals in the United States and Canada, all bound by the organic laws of the body. One of these is that no Federation musician will work with a non-Federation player or director. In my reply to Mr. Driscoll I merely explained this law. The president of the Federation has no authority to set aside any law of the body. Much less should a non-member, regardless of national and civic allegiances, be able to do so." The by-law of the organization, it is explained, concerns conductors of theater orchestras and not those of symphonic bodies.

Marguerite Ringó on Southern Tour

CHARLOTTE, N. C., Sept. 20.—Appearing as a member of a quartet on a program with the New York City Band, A. H. Nussbaum, director, Marguerite Ringó, soprano, was heard here for the first time this season in one of the concerts given in connection with the Made-in-Carolinas Exposition. The other members of the quartet were Charlotte

Peegé, contralto; Charles Troxell, tenor, and Frank Cuthbert, bass-baritone. Ola Gulledge was the accompanist. The warmth and brilliance of Miss Ringó's voice were particularly commented on. Her appearances here are incidental to a tour which will take her through South as well as North Carolina and Georgia, Alabama, Texas and California.

"Rheingold" to Be Presented in Paris

The initial performance of "Rheingold" in Paris, which is scheduled for production soon, has brought terror to three Rhine maidens who are to sing while suspended twenty-five feet above the stage. Fourteen thousand yards of steel cable costing 130,000 francs, have been used to form a hoop to support the sirens, says a copyright dispatch to the New York World. "Rheingold," though frequently produced in the French provinces, has never been given in Paris.

Compositions Selected for Buffalo Festival

Among the choral music for male voices to be presented at the Buffalo Festival are Cecil Forsyth's "The Lawyer's Invocation to Spring" and Howard D. McKinney's "The Holy Mother Sings." Other works announced are Deems Taylor's "The Rivals" and A. Walter Kramer's "Song Without Words," both to be sung by Estelle Lieblich, soprano; and Gena Branscombe's "In My Heart There Lives a Song," which will be sung by Arthur Hackett, tenor. All of these are published by J. Fischer & Bro.

Mme. Walska to Sue for Divorce

Mme. Ganna Walska is to sue Alexander Smith Cochran, her husband, for divorce, according to reports received from Paris. Mme. Walska, who departed from this country suddenly last year, on the eve of her debut with the Chicago Opera Association, is also reported to have sought a place in the Opéra Comique in Paris. Further reports also indicate that on her return to America, Mme. Walska will be taken into the ranks of the Chicago Opera. It is not yet stated whether Mme. Walska will bring her divorce suit abroad or in America, but it is said that Mr. Cochran will bring a counter suit.

SIXTH DANTE CENTENARY CELEBRATED IN BOSTON

National Society Pays Tribute to Poet with Memorial Performance of Italian Music

BOSTON, SEPT. 24.—The sixth centenary of the death of Dante was commemorated by the Boston branch of the Dante National Society at Symphony Hall on Sept. 14. It was a singular tribute to music, for the executive committee of the society arranged an impressive program in which music played as great a part as eloquent addresses, one in Italian by Dr. Brindisi and another in English by Professor Charles H. Grandgent.

For the rest, the program was devoted chiefly to music, orchestral and vocal. A large orchestra, under the capable direction of G. V. Palladino, gave a performance of three orchestral compositions. A men's chorus of 100 voices, directed by B. Guckenberger, sang several numbers. Through the courtesy of Mr. Gallo, of the San Carlo Grand Opera Company, two of his artists appeared in solos and in a duet. Bianca Saroya, soprano, sang the "Ballatella" from "Pagliacci" and Giuseppe Corallo, tenor, sang selections from "Carmen," "Rigoletto" and "Pagliacci." Both singers later appeared in a duet from "Carmen." H. L.

Daughter Born to Mr. and Mrs. Walter Golde

A daughter was born to Mr. and Mrs. Walter Golde on Saturday, Sept. 24, in New York. The report on Monday of this week was that mother and child were getting along nicely. The baby will be named Doris Lavinia Golde.

Marie Mikova Returns to New York

Marie Mikova, Czech pianist, is among the artists who have recently returned to New York. Miss Mikova will appear in several private musicales prior to her first New York recital of the season, at the Town Hall on Dec. 6. Immediately after this she will leave on a concert tour which will take her as far West as Omaha, Neb.

CHICAGO ARTISTS FORM MINIATURE ORCHESTRA

With Delamarter as Conductor, Members of Stock Forces Organize Small Symphony for Concert Work

CHICAGO, ILL., Sept. 26.—A new concert orchestra of limited size, to present works of the classic repertoire, not adapted to performance by the large modern orchestras, has been organized here. Its personnel will be composed of members of the Chicago Symphony, and Frederick Stock, conductor, and Frederick J. Wessels, manager of the symphony, are said to have lent the new organization their endorsement. It will be under the leadership of Eric Delamarter, assistant conductor of the Chicago Symphony.

The string body will number only fourteen instruments; one each of the woodwind families is represented; two horns, one trumpet, one trombone, and one general percussion player complete the list. Other instruments, such as the harp, piano and celesta may be added when desired for extra effects. Although small, this ensemble cannot be confused with chamber music groups, as its formation is purely on orchestral lines.

The plan for a smaller orchestra has long been contemplated by Chicago musicians, and several composers of national reputation have become interested in writing for it. David Stanley Smith, dean of music at Yale University, has completed a symphony for the first program. Novelties by Leo Sowerby, Mr. Delamarter and several others are expected, and also a score from England. The completeness of this orchestra in its tonal resources offers a rich field for the creation of new music, and the revival of forgotten classics, while its limited size makes it possible for the organization to appear in cities which cannot afford the expense of a modern symphony. K. C. D.

Many Return Engagements for Carolina Lazzari

Carolina Lazzari, contralto of the Metropolitan Opera Company, begins her concert tour on Oct. 3 in Denver, giving more than twenty concerts during October and November, including appearances in Denver, Col.; Lincoln, Neb.; Duluth, Minn.; Tulsa, Okla.; Des Moines, Iowa; Huntington, W. Va.; Pittsburgh, Pa.; Dallas, Tex.; Springfield, Mo.; Memphis, Tenn.; Trenton, N. J.; Baltimore, Md.; Richmond, Va.; Syracuse, N. Y.; Toronto, Ont., and Troy, N. Y. The schedule shows seventy per cent re-engagements. Last year Miss Lazzari's engagements were fifty per cent return dates and the increase for this year's tour indicates the success with which she was received in her concerts last season.

German Nationalists Object to Peace Eagle in "Lohengrin's" Presentations

The old German Imperial Eagle that used to adorn the Roman standard in presentations of "Lohengrin" at the Charlottenberg Opera House has been changed to a peaceful, dove-like bird of the Republican government in recent performances. German Nationalists, according to a copyright dispatch in the New York Herald, have become indignant over this violation of Wagnerian tradition and have voiced a protest against the alleged desecration.

Philip Gordon Begins Extended Tour

Philip Gordon, pianist, has just started out on a tour, which will total up some forty weeks, with the exception of a short period around the holiday season. He began his season on Sept. 26 at Kirksville, Mo. Mr. Gordon is being heard in Ampico recitals. He makes player rolls exclusively for this instrument. He has also made an exclusive phonograph record contract with the U. S. Record Co. who issue their records under the title of Hits Label. These records will be ready for distribution about Oct. 1.

Add \$30 to Fund for Moszkowski

Two contributions were received this week toward the Moszkowski relief fund. These included \$20 from the Women Music Teachers' Club of Cleveland. Grace Probert, treasurer, and \$10 from May C. Stickney of San Diego, Cal.

LEVITSKI—Indisposed

GODOWSKY—Indisposed

OLGA

STEEB

PLAYS

With the cheers of her brilliant substitution for Levitski (when on the occasion of his defection with the Los Angeles Philharmonic Orchestra, she rose out of the audience and without preparation or preamble played the programmed concerto) still ringing in her ears, Olga Steeb again came spectacularly to the fore recently at Hollywood replacing the announced soloist Godowsky.

RESULT

Olga Steeb last night swept the big gathering at the Hollywood High School to the heights of enthusiasm. She achieved the interpretive heights which have justified her election as one of the most brilliant and poised artists on the American concert stage to-day.—*Los Angeles Examiner.*

Olga Steeb is available in recital; also on tour with the Griffes Group

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Vienna Opera from an Intimate Angle

Karl Krüger, Assistant Conductor to Schalk at Staatsoper, Now in America, Discusses Artists and Audiences—Economic Situation Affects Plans and Forces Culture to the Higher Balcony—Aristocracy of Mind Sits Aloft While War Profiteers Pour Out Crowns for Parquet Seats—Describes Maria Ivogün and Jeritza as Great Artists and Prophecies Success in America.

By FREDERICK H. MARTENS

GILDING the refined gold of art is not always desirable. Where gold has turned into paper money with little more purchasing power than a Pullman car drinking cup, however, art is not much endangered. According to Karl Krüger, Assistant Conductor to Schalk at the Vienna Staatsoper, now on a brief visit to the United States and Canada, it is largely the Austrian economic situation which makes it impossible to say with certainty what operatic novelties will be produced during the coming season on the boards of this famous stage. "Not that we do not do our share, so far as opera production and performance go" he declared.

Opera Nightly, Ten Months a Year

"In one respect the Staatsoper may be said to do more than many another opera house—it gives opera every night in the week, Saturdays and Sundays included, for ten and sometimes eleven months of the year. And the attendance is excellent, despite the great difference in the character of the opera public which the war has brought about. Also, in spite of our depreciated currency, the Vienna Staatsoper has had no deficit this past year. Of course, there is a great difference in the audiences—not so much in the audiences, perhaps, as in their place of location at the performances. With three scales of prices, and the

highest prices running from 1500 to 1800 crowns for parquet seats, it stands to reason that only the war profiteers, as a rule, are able to indulge themselves to the extent of buying such seats. The more music-loving portion of the public, the cultured, intellectual classes, including the professional men, scholars, scientists, men of letters and so on, nowadays all are to be found in the third gallery, the highest place in the house. Not only do many now sit there who formerly would not allow themselves to be seen there, for social reasons; but it has almost become a sign of distinction to be found there. The main body of the public is not especially well-mannered. I remember a performance of 'Fidelio,' conducted by Richard Strauss, when there was applause throughout the playing of the instrumental prelude. Our audiences are drawn to the Staatsoper largely by the fame of Strauss and Schalk. Nor can the blame for the inattention and lack of respect shown by the audience at many a fine performance be laid to the doors of the Viennese alone. Vienna is filled with foreigners, ninety per cent of whom have no real interest in music, though they go to the Staatsoper as a matter of course.

Vienna Students Opera-Lovers

"If there is any one group of the Viennese population which supports the opera with almost passionate devotion, it is the students at the Vienna University. Often three will club together, when no single one of them has the price of a ticket, and buy a ticket in common,

each going in for a single act. It takes them longer to hear an opera this way, but is better than not hearing it at all, and is an example of the sacrifices the students will make for the sake of music.

"Typical of our present-day audience is an incident which occurred to me in connection with a performance of Wagner's 'Ring,' conducted by Schalk. It was a Sunday evening opera, usually attended largely by the working classes, the artistically less cultivated. I was sitting in a first-row orchestra seat when, some ten minutes after the curtain had gone up, an uncouth-looking chap beside me said: "When will the cabaret begin?" I told him Wagner had not allowed for the cabaret in his scores; but he repeated his question at the end of the first act. Then I explained more fully why Wagner, living before the cabaret age, had been unable to 'jazz' up the heroes and gods of Norse mythology. He drifted out. At the beginning of the third act a little serving-maid—to whom he had undoubtedly given his ticket—came in and took the vacant seat. But she did not last through the "Funeral March." In the middle of it, without wasting further thought on Siegfried, she also disappeared. Probably, she, too, missed the longed-for 'cabaret.'

The Artists at the Staatsoper

"We have a splendid body of artists at the Staatsoper. The orchestra, with Schalk—he has often spoken to me of his happy days in America in the eighties, when he conducted at the Metropolitan—and Richard Strauss at its head, com-



Karl Krüger, Assistant Conductor to Schalk at the Vienna Staatsoper

prises some 130 musicians, nearly all of them professors at the conservatories and artists of the highest type. The matter of substitutes—for in view of the comparatively small salaries, and the great difficulty of making a living our artists have the liberty of securing such outside engagements as they can—is strictly controlled. Most of the substitutes are students at the Vienna Conservatoire, the best and most talented of the young players there. Our chorus, too, is an excellent one and admirably trained. Karl Lütze, the Staatsoper choirmaster, is also organist of the Hofkapelle.

"No pains are spared in the preparation of a new work. If there is a single singer who is singing his rôle for the first time with a cast which knows its parts, we always have a complete orchestra rehearsal for that one individual singer alone, the conductor singing or whistling the parts which supply the context; and, if it is a question of an important duet, the singer with whom it is to be sung is called in.

[Continued on page 18]

RICHARD HAGEMAN

Conductor Metropolitan Opera Co. for Thirteen Seasons

ANNOUNCES

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Nellie Kouns Married, but Will Continue Her Career as Singer



Photo by Lumiere

Nellie Kouns, who was married quietly in Buffalo to Sherman Culver Amsden, of Chicago, on Sept. 10

Nellie Kouns, concert soprano, was married to Sherman Culver Amsden, advertising manager for J. W. Ball & Co., Chicago, on Sept. 10. In order to escape the more public wedding which her family had planned, Miss Kouns and her sister Sara went to Buffalo, where the ceremony was quietly performed in St. Paul's Episcopal Church. The bride and bridegroom spent a brief honeymoon in motoring in Canada.

Nellie and Sara Kouns, who are daughters of the late Charles W. Kouns, former general manager of the Santa Fe Railroad, studied abroad and made their debut at a joint recital in Chicago. The beauty of their voices and the style of their ensemble singing gained them a headline position in vaudeville. They were first heard in New York a few seasons back at the Palace Theater, and won such success that their original booking of one week was tripled, and they returned several times afterward. They have also sung in Paris and in London, where they fulfilled two extended engagements at the London Coliseum. Of late, they have devoted their attention to concert work. Miss Kouns does not propose to allow her marriage to interfere with her musical career.

Palmgren to Play His Own Works in New York Recital with Grainger

Selim Palmgren, the Finnish composer-pianist, when he makes his New

York debut, in joint recital with Percy Grainger, in Aeolian Hall on Tuesday evening, Oct. 4, will play a program of his own piano compositions. Notable in the list will be a suite for two pianos, "The Masked Ball," which he will play with Mr. Grainger.

An Intimate View of Vienna's Opera

[Continued from page 17]

Schalk, Richard Mayr and Piccaver

"Schalk, like various others of the great German conductors, is a doctor of philosophy, a man of the widest culture, a linguist and a writer. In his musical essays and articles he has always emphasized the place music should hold in folk and national life. He is very popular with his orchestra, and there is something amiably patriarchal in his manner of handling his men. Richard Mayr, the Austrian bass, is one of the outstanding figures among the singers at the Staatsoper. Michael Bohnen is very versatile, and dominates the stage in such rôles as *Escamillo* in 'Carmen' and *Oche* in 'Der Rosenkavalier'; and when he sings a small and ordinarily insignificant rôle he gives it a novel prominence and interest. He did this recently in the small part of the *Black Huntsman* in Weber's 'Freischütz.' He has a wonderful voice and is a splendid actor, and his versatility is shown by his great success in the motion pictures. I saw him not long ago in some adventure film, an Oriental subject, and enjoyed him immensely. He has no regular engagement, for he will only sing as a 'guest' singer at the Staatsoper, or anywhere else, and we are always glad to get him. Sometimes years pass without his singing a note in opera. Richard Mayr's memory is so great that at a rehearsal he can sing practically all the rôles in any opera. Piccaver, one of our most popular tenors, is an American. He sings Italian opera most frequently and—I have heard his records—registers extremely well, which does not always follow in the case of a good singer.

Ivögün and Jeritza

"These two, both of whom are coming to the United States, are probably our greatest singers. Maria Ivögün is a member of an old Bavarian noble family, and has formed her stage name from a contraction of her family name—(Iv)a v(o)n (Gün) ter. She studied at the Vienna Conservatoire and, what is very rare, came directly from the Conservatoire to the Staatsoper. When I first

heard her in Arlane, I thought if a flautist could only play as she sang, he would have a marvelous technique. Bruno Walter, now in Munich, is said to have discovered her great vocal talent. She is very popular, both on the operatic and on the recital stage, though she is first and foremost a dramatic artist. Mme. Jeritza, I was told in Vienna, ought to achieve a sensational success in New York. She is a beautiful woman: a Geraldine Farrar, a Mary Garden and a Calvé rolled into one. Like some of your own famous artists, she is of humble origin, being the daughter of a janitor in the Bohemian town of Olmutz, a fact which reflects all the more credit on her astonishing rise to operatic fame. Since she has a most aristocratic air and the manners of a princess on the stage, she totally disproves the theory that blue blood is an essential for personal distinction.

"The season begins in September, but I can tell you practically nothing as to our operatic novelties. While the singers at the Staatsoper are forbidden to accept cabaret engagements, no matter how highly paid, they may augment their incomes by 'guest' performances and recitals. This makes it almost impossible to fix rôles in advance or decide on new operas. We may have six singers for a cast, and the absolutely necessary seventh one may be missing. Our conductors are in the same boat, and cannot well dispense with their 'guest' work. I think it likely that we will have a great deal of Mozart this coming season. Strauss has a cult for Mozart and is gradually rehearsing and presenting all the leading Mozart operas, and giving wonderful productions of them. Last season's performances of 'Fidelio' and 'Cosi fan tutte' were really exceptional. It is possible, too, that one of our novelties will be a Schreker opera, though which one I cannot tell. But whatever we do will, I think, be well done, for we have the conductors, the singers, the musicians and, above all, the zeal and spirit which insure artistic success."

Huberman Comes After Remarkable European Successes

A child prodigy who lived up to and exceeded his youthful promise is Bronislaw Huberman, the Polish violinist, who makes his first American appearance as a mature artist at Carnegie Hall on Monday evening, Oct. 17. Huberman's success in Europe has been exceptional. So great was the demand for his recitals during the past season that he established what is probably a record by appearing 100 times between Sept. 17, 1920, and April 1, 1921.

Harold Land, baritone, has been engaged as soloist by the Pittsburgh Choral Society for its concert on Feb. 14.

Klibansky Pupils Delight Audience

Ten of Sergei Klibansky's pupils gave a recital at the Cornish School, last evening, marking the close of his second season here as guest vocal teacher.

One thing may safely be said, all of his pupils have one feature in common, that is, an ease in singing that is most commendable and another striking feature is the pleasing diction, the enunciation and phrasing being excellent. The theatre was packed by an enthusiastic audience. —Post Intelligencer, August 27, 1921

Seattle, Wash.

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Entire New York Press Unanimous

"For delicacy of style, for exquisite fineness of tone, his solo playing recalled the subtle orchestral nuances of another Arturo (Toscanini), lately a guest here."—W. B. Chase, N. Y. Times.

"It was a genuine pleasure to hear a young artist who knew how to make the 'cello sing all the time, and who played musically and without affectations or mannerisms."—N. Y. Herald.

"His swifter passages were always unusual for the grace of phrasing he could put into them, and the slower ones found him poetical—and very much a musician."—Gilbert Gabriel, The Sun.

"This young Italian 'cellist plays with singular sympathy and insight, bringing to a difficult program a fine seriousness and absence of affectation."—N. Y. Evening Mail.

"While the 'cello is more a bass than a treble instrument, Mr. Bonucci made it sound as nearly like a violin as possible. There was poise and a certain appropriate dignity to his playing."—Paul Morris, Evening Telegram.

"Mr. Bonucci disclosed a tone that was smooth, sweet, fluid and devoid of all thickness and heaviness. His bowing was wonderfully light and elastic, his finger work exceedingly fluent and his intonation of a golden purity. He played sincerely, with musical feeling, with grace, with charm."—Pitts Sanborn, The Globe.

"He plays with abundant spirit, a generally ingratiating tone and much technical dexterity."—Irving Well, Evening Journal.

"This young Italian exhibited a rare command of the technical resources of his instrument; more, he disclosed an ability to make the 'cello sing. He plays even rapid passages interestingly, a quality we thought peculiar to Pablo Casals alone."—W. B. Murray, Brooklyn Daily Eagle.

"Arturo Bonucci is a player of the finest sensibilities, who brought out his delicate and poetical effects without affectation or monotony, and these effects were made a part of beauty by the liquid singing quality of his instrument."—Maurice Halperson, N. Y. Staats-Zeitung.

Owing to His Instantaneous Success He was Engaged for 10 Concerts for the Spring

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ARTISTS IN BOSTON SERIES

Louis H. Mudgett Announces Engagements—Theater Orchestra Successful

BOSTON, SEPT. 24.—Louis H. Mudgett, manager of Symphony Hall, has secured an unusual array of artists for his Sunday concerts.

The Mudgett concerts will begin on Oct. 2, with Amelita Galli-Curci as the attraction. Other artists engaged are John McCormack, Mme. Louise Homer, Cora Chase and Efrem Zimbalist.

Mr. Giles, manager of the Boston Stock Company at the St. James Theater, has engaged an orchestra of fourteen pieces to perform entr'acte music for his plays. This step is a bold departure from the policy maintained by most of the dramatic houses in the city, some of which have no orchestra while others have only from three to five pieces. Under the leadership of Charles R. Hector, a Boston conductor of discerning musical taste, the orchestra has been a feature of the productions. Mr. Giles is highly gratified with the manner in which his patrons have responded to his innovation. The St. James Theater orchestra is contemplating Sunday performances in nearby towns and will have as assisting artists capable soloists of Greater Boston. H. L.

Ernest Schelling to Open His Season with Cleveland Recital

Ernest Schelling, pianist, will open his season in a joint recital with Mme. Louise Homer in Cleveland on Oct. 25 in the Masonic Hall. This recital will initiate the "Great Artists' Series," organized by the Fortnightly Club and directed by Mrs. Franklyn B. Sanders. Mr. Schelling will give a recital for the Music Club of Fredonia, N. Y., on Oct. 28, and will be the soloist with the Minneapolis Symphony in St. Paul and Minneapolis on Nov. 3 and 4.

Cecil Arden to Sing with Pittsburgh Choral Society

Cecil Arden, contralto of the Metropolitan Opera Company, has been engaged as soloist with the Pittsburgh Choral Society for Dec. 8.

Max Rosen Posed for a "Still" Where Cameras Deal in Motion



Max Rosen, Photographed in a Motion Picture Studio with Priscilla Dean, Film Star, and Carl Laemmle, President Universal Company

MAX ROSEN, violinist, who has been concertizing in Europe with marked success, took a good deal of interest in the work of the moving picture studios when he was last on the Pacific Coast.

While in Los Angeles, Mr. Rosen was the guest of his friend, Carl Laemmle, president of the Universal Film Company, and paid a visit to Universal City, the vast movie workshop just outside of Hollywood. The above "still" photograph was taken after Mr. Rosen had appeared in a few hundred feet of film with Mr. Laemmle and Priscilla Dean.

Mr. Rosen followed his American season with several successful concerts in

London and then started on an extended tour of the continent. He is now in Norway, where he is playing in the leading cities.

Carolyn Beebe Preparing for Solo Appearances

Carolyn Beebe, pianist, has returned to New York after spending the summer at Mystic, Conn. She is busy with her plans for solo appearances this year and also with the New York Chamber Music Society.

Herma Menth, pianist, left last week for a tour through Virginia. Miss Menth plans to return to New York about Oct. 16.

HONOR CARUSO IN TRENTON

Local Musicians Join in Memorial Program for Tenor

TRENTON, N. J., SEPT. 24.—A tribute was paid the late Enrico Caruso at Cadwalader Park on Sept. 11. The memorial took the form of a musical program to which the best of the city's talent contributed.

The Rev. Vincent Serafini made the opening prayer. Enzo Bozano sang an aria by Verdi; "The Crusaders" was given by the Trenton Male Chorus; the Sextet from "Lucia" was sung by Elizabeth Ray Clemmer, Kate Mulrey, Albert Watson, Albert Rogowski, Harry Weismann and Albert Schultz; the aria "O Don Fatale" was given by Carrie Conover Hutchinson, and the Trenton Male Chorus sang "Crossing the Bar." James M. Hammond, ex-senator of New Jersey, delivered an address. Victor records made by Caruso were played, and Winkler's Band was heard in favorite numbers of the tenor. Rev. Charles H. Elder pronounced the benediction. The audience numbered about 15,000 persons. Rev. Vincent Serafini headed the general committee, and W. Otto Polemann acted as chairman of the program committee. H. T. M.

New Male Chorus for New Orleans

NEW ORLEANS, LA., Sept. 24.—Members of the former Amphion Male Chorus are forming a new male chorus. T. O. Adams is chairman of the committee that is promoting the organization. Robert Hayne Tarrant, local concert manager, who has been in New York arranging his list of artist attractions, is now in Canada, spending his vacation at the Thousand Islands. H. P. S.

Ralph Leopold Preparing for Concert Appearances

After spending the latter part of the summer with his sister, Mrs. Newton D. Baker in Cleveland, Ralph Leopold, pianist, has returned to New York and is busy preparing his programs for the coming season. Mr. Leopold resumes teaching Oct. 1.

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Yours very sincerely,

John A. Cornack

JMcC/J*

MUSICAL AMERICA

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St. Louis, Mo.: Herbert W.
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the season; rehearsals to be of two and one-half hours each.

In weeks when three concerts are given, six rehearsals are available. A schedule of four concerts allows for five rehearsals. If the circumstances require it, one more rehearsal is possible in either instance, through an adjustment in some succeeding week by means of which the average of the services can be held to the prescribed nine.

Best of all, the extra half hour at each rehearsal will permit of more thoroughness and more attention to detail. The conductor will not, indeed, be done with watching the clock, but he can view the march of its hands with a measure of equanimity not hitherto his. Less hackneyed programs should result. Ambitious novelties can be approached more frequently and more confidently. There should result a smoother ensemble.

Not the least of the considerations involved is the fact that the threatened reduction of the weekly pay scale has been dissipated—even though there will be less "overtime" for the musicians than in the past. This is a factor for morale; and surely the symphony orchestra, of all the institutions of our modern world, should know the felicity of reasonable content and good will as between management and man!

ON WHEELS WITH SCOTTI

ALL is not triumph of song and variety of travel in the life of the opera singer who turns trans-continentalist with Antonio Scotti, as the ten commandments printed on the itinerary folder supplied each member of the company when it departed from New York—signed, "The Management"—must have convinced those in the Scotti organization who were embarking on their first venture in opera on wheels.

To miss a rehearsal or a performance is to be subject to a fine, the sum not stated. This is a regulation not unknown to operatic stay-at-homes. But new to them is the edict in article five that to hold up the departure of one of the special trains for any reason whatsoever, so that it does not leave at the appointed minute and second is to forfeit a sum specified as from \$5 to \$100. All members of the company are required to travel on the specials, and no fares will be refunded to anyone who, by accident or design, sees America first from any express, limited, flyer or local not under charter to the Westward-Hoing Antonio.

There are many things to remember, as listed in the rules which now govern the travelers, and a few things some of them no doubt would like to forget, such as the dictum that baggage must be reduced to a minimum, members of the orchestra, chorus, ballet and staff being limited, each to one lonely trunk. Then there is article eight, which sets forth that, "owing to the very rigid laws governing international prohibition, the management will not be liable in any way for any breach or violation of said laws by any member of the company going in or out of Canada."

And the Canadian part of the journey comes after two crossings, one each way, of what some of the newly arrived European artists have but recently heard described abroad as "the great American desert!"

WHEN other burning questions subside there always remains the issue of whether the *pianissimo* should be developed first or last. A middle ground is taken by those singers who are heard *pianissimo* first, last and all the time; that is, if they are actually heard at all. It was one such that caused a Western scribe to remark that "the prima donna has a voice for secrets, but never, oh, never, for song!"

THE term coined in Europe for Chaliapine—"the Caruso of the basses"—is a formidable one. But a greater tribute would be a reference to some giant of the new day as "the Chaliapine of the tenors."

THE far provinces are to hear "The Beggar's Opera" when it returns to the United States in the new season; which recalls the chorus, the music borrowed from Handel, in which Gay's merry Newgate gang proclaim the motto, "Let us take the road."

STRAUSS, Straus, Casella, D'Indy, Sinding, Korngold, Palmgren, Siegfried Wagner—if they all come, composers will be as thick in America as master classes in the late lamented summer.

Personalities



Artist Limns Artist When Singer Poses for Portrait Painter

On the canvas shown in the center of the photograph reproduced above appear the lineaments of Cecil Arden, contralto of the Metropolitan Opera Company, as translated into the art of oils by Campbell Phillips, the portrait painter. Mr. Phillips is seen at the right and on the left will be found the smiling Miss Arden, as she appeared in posing for the portrait. Among paintings which have brought prominence to Mr. Phillips are his portraits of W. G. McAdoo, Carter Glass and the late Dr. Baruch. He is the husband of Martha Phillips, the Swedish coloratura soprano.

Kellogg.—Lucile Kellogg, the young American dramatic soprano, is this season featuring in her concerts several songs by Percy Grainger, among them his "Willow, Willow," and his new "A Sprig of Thyme."

Strauss.—In a recent interview published in London, Richard Strauss professed admiration for the works of Debussy. It is said he plans to conduct some Debussy numbers on his American programs in the coming season.

Stanley.—James Stanley, bass, was the winner on Sept. 11 of the cup in the tennis tournament of the Harmon Field Club, defeating his opponent decisively. The latter was a handicap man and Mr. Stanley a "scratch" man.

Setti.—Through the French consul in New York, notification has reached Maestro Giulio Setti, chorus director at the Metropolitan Opera House, that he has been appointed Officer of Public Instruction by the French Government, in recognition of his services in his chosen field.

Alda.—After she has concluded her season at the Metropolitan Opera House and a subsequent concert tour, Frances Alda, who recently returned from Europe, will cross the Atlantic again for engagements at the Royal Opera in Berlin and the Opéra Comique in Paris. She will appear in "Otello," "Bohème," "Faust," "Aida" and "Manon," while abroad.

Wassermann-Busoni.—To Ferruccio Busoni, the distinguished Italian pianist and composer, Jacob Wassermann has dedicated his recent book, "Mein Weg als Deutscher und Jude" ("My Path as German and Jew"). Wassermann, whose name has become familiar in America during the last year through his much-discussed novel, "Christian Wahnschaffe," known in the translated version as "The World's Illusion," is one of the foremost figures among living German literateurs.

Schaaf.—It is said of Myrtle Schaaf, nineteen-year-old prima donna of the Metropolitan, that she has been singing ever since she can remember. She is the daughter of a building contractor in Buffalo, George Schaaf, and is the second oldest in a family of seven brothers and sisters. There are three other musicians in the family. One sister studies piano with Percy Grainger. Another has been studying organ with Clarence Eddy. Myrtle is an expert swimmer, plays tennis and drives a car.

Meisle.—Swim and grow thin is the advice which Kathryn Meisle, the contralto, proffers her friends, backed up by personal experience. When she was in New York recently for the first time since last spring she was asked how she managed to lose fifteen or twenty pounds. She corrected her interrogator by stating that she had dropped thirty pounds, and added that she had done so by swimming every day during the summer, for hours at a time. Meanwhile there was nothing like a diet in her regimen.

Tiffany.—Not only does Marie Tiffany, soprano of the Metropolitan Opera Company, approve of critics, but she believes there is a real need for what she says might be termed "discritics." These would be reviewers of new phonograph records, with duties like the reviewers of new books. She points out that the "discritics" would have to be good musicians with a knowledge of phonograph technique. As for other requisites, she says they would need "discernment, discrimination and discretion." Miss Tiffany is herself a record artist, and says "the singer who isn't a record-maker isn't a record breaker as an attraction."

NEW YORK, OCTOBER 1, 1921

MORE ORCHESTRA REHEARSALS

FROM out the tangle of Union disruption, reorganization and contested authority among the organized musicians of New York shines one happy fact. The rehearsal situation has been emphatically improved by the new agreement negotiated between the symphony orchestras and the players. This, more than the puissance of conductors and the prowess of individual acquisitions for the personnel, is a circumstance that presages better programs, better constituted and better played.

Save for one orchestra which profited by a more advantageous arrangement holding over from an earlier agreement, the situation has been that the New York orchestras have obtained of their men a maximum of eight services a week—four concerts, four rehearsals. Each rehearsal was limited to two hours. The total of four rehearsals a week was recognized by every conductor and by many of the musicians as insufficient. Five were considered a minimum for the proper preparation of programs designed to include new works, if the prevailing schedule of concerts was to be maintained. But of even more pressing concern was the two-hour limitation. Programs were only partly rehearsed at a sitting, or an overtime drain such as the finances of the orchestras could not well endure had to be accepted and met.

The agreement now reached for the new season provides for an average of nine services a week, with a possible maximum of ten in any given week if the average of nine is not exceeded for



Point and Counterpoint

Reminiscences of America

From "The Diary of an Ancient Artist"

"... My first farewell tour started very auspiciously. I had scarcely emerged from my cabin for a glimpse of the Statue of Liberty, when several hundred journalists clambered on board, demanding to know my impressions of Modern America. Alas, I could only reply that it seemed very large. 'I have been particularly struck by the excellent diction of American singers, which makes the idiom much less strange to one who has always spoken Jugo-Slavian,' I replied brightly. . . .

(Edition of 1922)

"After my triumphant tourney through the United States I thought I should be able to lead a quiet life thenceforth. Alas, no! The Great American Public would not allow me to

settle down, as they say in your dear country. On my second tour, therefore, I embarked, and was repeatedly amazed by the increased price of the most simple commodities, such as private railway carriages and one story of your simple and delightful hostilities. To be sure, this was attributed to the War, but . . .

(Edition of 1923)

"Once again I returned to your dear shores, in the autumn of 1922—just twelve months after my last visit. This was to be my last farewell—for the present, at any rate. I nearly wept, therefore, when I was extended the very great honor of becoming honorary president of a charming organization of American Mothers for the Instilling of the Germs of Counterpoint in the Young. So droll! But I am sure it is a most worthy institution. In gratitude I sang that delightful ballad, 'Wait Till the Clouds Roll By.' I am told the sentiment of the song is most galant . . ."



The Pittsburgh Flute Quartet, Sketched from Life by Bill Reining and Exhibited in "The Flutist"

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Schumann's "Papillons"

In the Question Box of the issue of Aug. 6, "Malgreen" of Warren, Ohio, asked for the story of Schumann's "Papillons." Walter Heaton, MUSICAL AMERICA's correspondent in Reading, Pa., sends us the following which, it appears, Schumann himself wrote in a letter to Henriette Voigt:

1. Introductory Melody. 2. Impression of the ballroom, flickering of the lights. 3. Different masked parties walk through the room, crossing each other. 4. Harlequin mixing among the guests. 5. A short Polonaise. 6. In the refreshment room, music sounding in the distance from the ballroom. 7. Continuation. 8. Continuation. 9. Pause in the music, confusion among the guests. 10. The guests arrange themselves to resume dancing, affectionate dialogue in an adjoining room. 11. Grand Polonaise, all join. 12. The end of the ball approaches, the old Grandfather's Dance resounds;

the young people wish to continue, but become tired and the dance which is expressive of the wish of the parents to go home, predominates. Carnival night dies away. The old church clock strikes six. Returned home at last, rest is required, although reminiscences of the pleasant sounds return like an echo.

???

Rolls of "Ruddigore"

Question Box Editor:

Can you tell me if any mechanical player records have been made of Gilbert and Sullivan's "Ruddigore"?

HAROLD L. QUANTIN.

Brooklyn, Sept. 14, 1921.

None of the four principal player-roll companies in New York publishes a roll of "Ruddigore" so it seems improbable that there is one on the market.

???

Origin of "Tosca"

Question Box Editor:

"A" says that the story of the opera "Tosca" did not originate with the Sardou play. "B" says it did. Which is right?

DISCUSSION.

Portland, Me., Sept. 11, 1921.

The main features of the plot of "Tosca" had been used by Victor Hugo in his play, "Marion Delorme." There

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are certain variations but the idea is practically identical. Incidentally, the same dramatic situation has been used many times since.

???

Piccolomini in Boston

Question Box Editor:

1. What was the date of Maria Piccolomini's first appearance in Boston and in what opera? 2. In what other operas did she appear? 3. Did she ever play a return engagement in that city?

MRS. H. R. G. MULLALLY.

Dorchester, Mass., Sept. 12, 1921.

1. Thursday evening, Dec. 9, 1858, in "Traviata." Mlle. Piccolomini was brought to Boston by Mr. Ullman, impresario of the Italian Opera Company, which played a four-weeks' engagement at the Boston Theatre. 2. During the month she appeared in "The Daughter of the Regiment," "Lucrezia Borgia," "La Serva Padrona," "The Marriage of Figaro," "Lucia," "Trovatore," Donizet-

ti's "I Martiri," and "Don Giovanni." She also appeared in a "Grand Piccolomini Matinee," given in her honor. The company left for New York early in January, 1859. 3. We have been unable to find any record of a return engagement.

???

Opening the Metropolitan

Question Box Editor:

1. What was the date of the opening of the Metropolitan Opera House? 2. What was the opera? 3. Who were the singers in the cast? 4. Who was the conductor? 5. Who was the first manager of the Metropolitan?

MRS. L. C. BROWN.

Philadelphia, Sept. 24, 1921.

1. Oct. 22, 1883. 2. Gounod's "Faust." 3. "Marguerite," Christine Nilsson; "Siebel," Sofia Scalchi; "Martha," Louise Lablache; "Faust," Italo Campanini; "Valentine," Giuseppe del Puente; "Méphistophélès," Mr. Novara. 4. Mr. Vianesi. 5. Henry E. Abbey.

Contemporary American Musicians

No. 187
Oley Speaks

OLEY SPEAKS, composer and bass, was born in Canal Winchester, Ohio. He studied voice with J. Armour Galloway, Dr. Carl Dufft and Robert Hosea, and pursued his studies in composition with Max Spicker, Will G. Macfarlane and Lucien G. Chaffin.



Oley Speaks

recitals of his own works throughout the country.

As a composer, Mr. Speaks has written more than 100 songs, most of which have been sung by the leading artists in this country and abroad. Especially popular was his song, "When the Boys Come Home," which was one of the most widely sung works during the war. Among other of his best known songs are "On the Road to Mandalay," "Sylvia," "To You," "Morning," "Lane to Bally-Bree," "In May Time," "The Lord Is My Light," "Thou Wilt Keep Him in Perfect Peace," "The Lamp in the West" and others. His part songs have been performed by prominent choruses throughout the country.

For a number of years Mr. Speaks has been special music writer for the *Ohio State Journal* and has also been a contributor to other publications.

Seeking Colonial Atmosphere in Song

Olive Nevin Tells of Her Work in Presenting Music of Different Periods—Compositions of Three Centuries on One Program—The Importance of Costume

THE only singer in a family of composers, and an explorer of the earlier periods of American folk-song, is Olive Nevin, soprano, whose programs have in recent years carried a serious message. Miss Nevin is, perhaps, best known for her songs culled from three centuries of American composition, presented in conjunction with lectures on the subject by Harold Vincent Milligan, composer. These recitals, given in costumes, some of which are precious heirlooms in the singer's family, have opened early vistas in American musical art.

The Colonial groups presented by Miss Nevin include compositions—many of them never published—by Frances Hopkinson, Peter Van Hagen and Victor Pelissier.



Olive Nevin, Soprano

"When presenting little-known songs of the Colonial period," says Miss Nevin, "I feel that one's costume should evoke the atmosphere of the Colonial manor-house, without possessing the theatrical unnaturalness of many modern duplicates. With some boldness, I set about designing a dress myself." Miss Nevin at one time contemplated a career as painter, and sketches with authority. "I had a dressmaker execute the costume. Then also, I discovered an old dress that belonged to my grandmother, which is of a sort of lace rare nowadays. Hoops, of course, accompany the ballads of the 'sixties which I present, among them notably the songs of Foster and contemporary composers. My modern songs represent particularly the work of the New England group of composers—MacDowell, Mrs. Beach, Foote and Chadwick." A notable interpreter of the compositions of her kinsman, Ethelbert Nevin, she assigns him a place in her "cycle" as pioneer of the modern type of song-composition in America, forming a transition between the ballad period and the new. When pressed for her choice among Nevin songs, Miss Nevin mentioned "Before the Daybreak" as a favorite.

At Nevin's Birthplace

Sewickley, the beautiful suburb of Pittsburgh, Pa., near which Ethelbert Nevin was born, and which has been the home of various branches of the family for many years, was the scene of Miss Nevin's girlhood. Here also she has passed the last few summers, in that study which has enabled her to present rare works on her programs with Mr. Milligan. Here at present, in preparation for forthcoming tours under the Mayer management, she is working with her teacher and co-student of Colonial music, Amanda Vierheller.

Miss Nevin in addition to her interpretative work, has been successful in carrying on the family tradition. Her compositions and arrangements of folk-melodies date from the beginning of her study of music in college days. While at Wellesley she composed for a graduation ceremony the "Steps Song" which is still in use at that college.

Of Sewickley, Miss Nevin says: "There is a definite fostering influence for art in many places removed from the larger cities. Of these, I think the birthplace of Ethelbert Nevin is one. Although the advantages of an artistic center like New York cannot be overestimated, I feel that the young student should not plunge too early into the distracting professional life of a metropolis. I believe there are excellent teachers

everywhere. It is well for the professional artist to have a retreat in which to prepare his best for the public, which expects no less."

In the presentation of songs, the singer is of the opinion that text should have as vital an interpretation as possible. "Although the demands of tone-production are most important, as these constitute the strict art of singing," said Miss Nevin, "it is manifest that content of a song-text should have as careful a consideration as words do in speech. The significance of a song most often lies not in the combination of its tones, but in the message which these serve to carry. Singers, I believe, should not think of a work as an opportunity for vocal virtuosity, but should consider themselves

messengers, disciples, of the composer. A program should be in reality a presentation of the composer's works, and not alone the vocalist's program."

R. M. K.

Rosing Making Phonograph Records in London

Vladimir Rosing, the Russian tenor, who is coming for his first tour this season, is now busy making phonograph records in London of many of the songs he will present here in his programs. These records will be finished by the time Mr. Rosing arrives in New York, the latter part of November.

Mme. Maikki Jaernefelt to Sing with Selim Palmgren as Accompanist

The first concert in New York of Mme. Maikki Jaernefelt, Finnish soprano, will be given in Aeolian Hall Friday evening, Oct. 7, with Selim Palmgren, Finnish pianist and composer, as accompanist. The program will include a group by Mr. Palmgren and one song written by the singer.

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Artists Sacrificed to Make a Latin Holiday

Braving the Pitiless Public of Southern Europe—How a Famous Singer Turned a Fiasco Into a Personal Triumph in Lisbon—Puccini Not Spared by Merciless Audience of La Scala in World Première of "Butterfly"—Near Riot Greeted Boito in First Performance of "Mefistofele," but Composer Never Faltered

By Maurice Halperson

IN the following article Maurice Halperson, veteran New York musical critic, gives further reminiscences of extraordinary incidents in opera in Southern Europe. Similar stories made up the article, "Wild Audiences I Have Known," in the issue of MUSICAL AMERICA of July 23, last.—Ed., MUSICAL AMERICA.

GEMMA BELLINCIONI, the great singing tragedienne, who unfortunately never was heard in this country, tells us vividly in her remarkable memoirs entitled "I and the Stage" about a fiasco in which one of the most celebrated lyric tenors of all time figured, Giuliano Gayarre. The great singer easily turned his discomfort into a triumph through his exquisite art. A Cuban, hailing from Havana, he was known especially as the most perfect and inspired singer of the part of *Fernando* in Donizetti's "Favorita." Never shall I forget his singing of the inspired romanza "Spirto gentil."

The famous San Carlo Opera House in Lisbon was packed to capacity and the whole Court, with the King and the Queen at head, were present. Gayarre seemed nervous from the very beginning of the opera and sang in the first two acts without his accustomed sweetness and abandon. The public waxed more and more restless, and from the galleries the usual fore-runners of operatic storm were noticeable. After the second act many of the subscribers' remarks were overheard in the corridors, that the great singer was undoubtedly indisposed and that he had no right to sing in this condition for the immense salary of 5,000 pesetas.

Things seemed to grow worse in the third act, and Gayarre, the idol of the

public, was mercilessly hissed. It was with a faint and somewhat ironic smile on his lips that he presented himself as the monk in his white habit at the close of the opera to sing the recitative and romanza. Words cannot describe the sudden turn in the public's mood, when Gayarre attacked the recitative "Favorita del Re." The listeners broke out into a subdued "Bene," and when the peerless singer had finished the romanza scenes of almost hysterical admiration and jubilation took place. The audience sprang to its feet, shouting itself hoarse, waving handkerchiefs, shawls, programs and hats, while the ladies in the boxes bombarded the great tenor with flowers. Gayarre, the recipient of this boundless enthusiasm, stood there with lowered head, pale and seemingly unmoved, always with that slight ironic expression on his lips. I wish I could have read his thoughts at that moment!

Attempted to Flee from Audience

It was a similar ordeal that Franco Cardinali, the well-known *tenore robusto*, had to endure at the Royal Opera House in Madrid. Cardinali was well known here, where he sang at the old Academy of Music as Adelina Patti's partner under Mapleson's management in 1884.

His was a golden voice which he often spoiled, however, by his explosive delivery of the high notes. His *Otello* in Verdi's opera brought him a real triumph at Madrid, where he was considered histrionically even greater than the famous Tamagno. But when Cardinali tried to sing *Faust* in Boito's "Mefistofele," the public lost its temper, so that he was almost unanimously hissed in the third and the fourth acts. It was one of the most disastrous failures ever experienced by a famous singer, and the effect on the tenor was so depressing, that in the intermission between the fourth and fifth acts he tried to escape from the theater.

Fortunately the porter recognized him and took him back to his dressing room, where he wept like a child. They had to dress him and finish his makeup as the aged *Faust*. He was trembling with fear and excitement when he began his aria, and, under the influence of his bitter disappointment, he delivered this moving song with such an inspired ex-

pression of sorrow and gentle resignation, that the audience burst forth into a tremendous ovation. But, lo! what a storm of hisses was heard when the singer emitted, toward the end of the opera, one of his notorious shrieks! It was Cardinali's first and last experience as *Faust* in Boito's opera in Madrid.

Compatriots Did Not Spare Puccini

Puccini is known as a very successful and fortunate composer, who could always boast of good fortune. Still he proved to be no exception among the Italian composers, who never were spared the bitterness of failures of a more or less noisy kind, however great their successes were.

Still, the fate of the opening night of "Madama Butterfly" at La Scala in Milan cannot be called one of the many operatic scandals, as the brutality and the bad instincts of the public were not violently expressed. The listeners were from the very beginning unfavorably disposed, giving vent to their feelings by catcalls and exclamations of derision. The brutal scenes so greatly feared in Italian opera houses did not occur.

The publishers of the Puccini operas, the famous house of Ricordi in Milan, had raised expectation to a high pitch by the sensational advertising of Puccini's "Japanese" opera. Every day new and sensational developments were brought out and the public was fed again and again with advertisements, something previously unknown in Italy. The unusually high prices of the seats contributed to the general nervousness.

The singers, not being allowed to take their parts home, were closed in almost the whole day, each in a different room. These improvised studios were watched by confidential agents of the Ricordis, so that no "spy" could approach the doors. After the rehearsals, the singers had to deliver the manuscripts to the inspectors, who counted every page, in order to make sure that not one single note was missing.

La Scala Filled to Capacity

La Scala, of course, was filled to its utmost capacity on the opening night, as Puccini, after his "Bohème" and "Tosca" was hailed as the great charmer of the operatic stage. Cleofonte Campanini was at the conductor's desk. From the very start it seemed as though the public were discontented; when Signorina Storchio, the original *Butterfly* (whom we heard in this part with the Chicago Opera Association last season) appeared, her Japanese makeup awoke laughter and loud remarks from the galleries, and when her kimono, through some sudden gust of wind, was made to resemble a balloon, the general hilarity was unmistakable. But not one moment did the listeners lose their temper, and after the love-duet at the end of the

first act, Puccini and the artists were recalled by short, but general applause.

The second act apparently annoyed the public; it passed by in icy silence, interrupted only by some applause after *Butterfly's* duet with the *Consul* and the flower-duet. The situation grew more tense in the scene in which the two women wait at the window for *Pinkerton*.

The opera was then given in two acts, and the second act appeared in fact very heavy and tiresome. There seemed no end to it; for almost half an hour the two women stood motionless at the window, with their backs turned to the audience, as not only the chorus from the distant harbor, but even the long interlude was played with the curtain up. At the end of the opera the more distinguished listeners left the house seemingly annoyed, without any applause, while some insulting remarks and ejaculations were heard from the gallery. How strange that seems now, as "Butterfly" is known to this generation as one of its favorite operas.

Puccini in Tears

Puccini, the spoiled darling of the public, was so depressed by his failure, that he shed tears and swore never to attempt another première at La Scala. The day after the publishers refunded the agreed price for the world's première, and asked Mr. Gatti-Casazza, who was then impresario of La Scala, to return the score.

Three months later "Madama Butterfly" scored a brilliant success in Brescia, and in other Italian opera houses the same result followed. Puccini had made many changes in the score, the most important being the division of the former second act into two acts.

"Mefistofele" Hissed

This gentle Puccini failure stands in strong contrast to the sensational fiasco experienced by Arrigo Boito on March 5, 1868, at La Scala on the first presentation of his "Mefistofele," later on so much admired.

Aside from Angelo Mariani and Franco Faccio, the famous conductors, Richard Wagner, then generally unpopular in Italy, had no more ardent admirer than Boito. Many were the enemies the young composer made because of his violent, not to say fanatic defense of his idol. The "old Italians" who claimed Italy for Verdi, first and foremost, and who refused to have anything to do with Wagner's daring Northern manifestation, were burning with the desire to take revenge on Boito, the most notorious malefactor, the greatest traitor to the holy cause of Italy! This chance offered itself when Boito's great score was to be presented for the first time in Milan. That night La Scala became a

[Continued on page 25]

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C. Mandl-Barda's "Compendium of Piano Technique" (Vienna: Universal Edition), complete in two parts and three volumes, is one of those monuments of painstaking technical study and development in the special department of piano mechanism which is distinctively European. A work of three volumes, of 118, 128 and 140 pages respectively of musical exercise-forms is, indeed, entitled to call itself a compendium!

The division into parts is in conformity with modern ideas. Part I is the "Diatonic Part," and comprises all the fundamental figures which form the basis of piano technique, worked out and developed in tonal groups, as far as easy possibilities of transposition admit. In the two volumes of Part II, the "Chromatic Part," all elementary figures derived from all the chromatic progressions possible are formed into tonal groups, whose serious study leads to the highest perfection of mechanism. While the compiler of the work, in his foreword, explains that he has endeavored to arrange the entire technique of piano playing in a well-ordered system, one which will do away with the time-robbing study of purely technical *études*, it is evident that the work is too extended, too monumental, to be used *in toto*, from first to last page. Rather must it be regarded as a source of supply, an inexhaustible magazine of mechanical formulae from which the student may select, and develop, *à la* Tausig, in transposition and with identical fingering, whatever he needs for this, that or the other specific technical purpose.

The ingenuity, the comprehensiveness with which each and every phase of piano mechanism and hand and finger difficulty has been covered in this Mandl-Barda "Compendium" is beyond criticism. There are valuable prefatory indications as to how the work is to be used, and for carrying out the transpositions. The recognition accorded it in Europe is attested by cordial indorsements from leading concert-pianists and musicians, among them d'Albert, Godowsky, Prohaska, Willy Rehberg, Ignaz Friedman, I. Philipp and Alfred Cortot.

Arthur Edward Johnstone Writes Four Easy Piano Melodies

Arthur Edward Johnstone, in his "A Song of April," "The Pop-Corn Man," "By Candle-Light," and "Little Almond-Eyes" (St. Louis: Art Publication Society) has achieved four attractive little teaching numbers, in the easiest tonal combinations for both the piano clefs—they are all marked Grade I-A, in the "Progressive Series Composition" to which they belong—for the beginners who follow this widely popular course of instruction. As usual, there is not much to be said about the melodious piano piece written within a five tone range save that, in this case, the experience of a veteran teacher and musician has enabled him to find happy melodic formulae within his narrow limits. What lends the little numbers, in common with all the educational music put forth by its publishers, a special value, is the detailed explanations anent: Subject Matter, Poetic Idea, Form and Structure and Method of Study of each piece, which insure entire musical and mental comprehension. In the case of these pieces, as in others of this series, this matter, together with a biographical sketch fingering and phrasing, has been supplied by the composer himself, and leaves no possible loophole, through which the student may escape understanding them in detail.

Rhythm for the Beginning Pianist

Katherine K. Davis was prompted to write her "First Studies in Rhythm" (Boston Music Co.), by the fact that one of her little pupils found rhythm particularly difficult. These studies, which the teacher devised and used with success in the one case, she found equally applicable in others, with the result that she was induced to publish them. A short foreword makes clear how they are to be used, and the ingenious scheme which supplies a precedent line of rhythm-notes, with accompanying line of verse, which must be "written in" and played with the remainder of the piano piece, is ideally fit to achieve its purpose.

A Drigo Air de Ballet for Piano

R. Drigo's "Les Trésors de Columbine" (London: J. & W. Chester, Ltd.) has a colorful title-page, but it offers no great musical wealth of the finer sort. It is one of those graceful waltzes, in the guise of a ballet-air, for which the composer is famous. One wishes he might have written it without the barrel-organ effect given by the repeated broken octaves in the reprise of the 'cello theme on pages 3 and 4. The said effect, however, will probably not affect its popularity.

James R. Duane Offers a Sacred Song

James R. Duane, in a frankly melodious and expressive song setting of the biblical "How Amiable Are Thy Dwellings" (Heidelberg Press), has written a song for church use which the church singer can appreciate. It is not difficult to sing, its melodic line is clear and sweet, and, published for both high and low voice, it is well within range in either case.

Choruses for Mixed Voices, Sacred and Secular

A. Walter Kramer's fine chorus, "The Last Hour" (John Church Co.), a setting of Jessie Christian Brown's poem, is as dramatically effective in this arrangement for mixed voices as in the editions for female and for male voices, the soprano solo standing out with particular musical appositeness.

Sacred choruses put forth by the same publisher include Charles Gilbert Spross' Isaiah an anthem, "Cry Aloud, Spare Not," with the ring of the trumpet in the piano accompaniment to support its fervor and movement, and some interesting part-writing, to add to its effect. By W. H. Neidlinger are: "Lord of All Being," an Oliver Wendell Holmes' setting, with alto or bass solo; and "Behold the Fig Tree," with solo for soprano or tenor. Both these anthems are marked by the melodic expressiveness and sweetness which have always been a feature of their composer's work.

New Blossoms in the Garden of Sacred Melody

Of Lillian Tait Sheldon's "Hear, Forgive and Save," Frederick Stevenson's "Hear, O My People," Ferdinand Dunkley's "God Is My Strong Salvation," and A. H. Behrend's "Hymn of Hope" (Oliver Ditson Co.) the first only is, strictly speaking, a new blossom in the field of church song, the remainder of these sacred songs having sufficiently established their popularity to bloom forth in additional keys. "Hear, Forgive and Save" is a lyric *Andante* melody of considerable sweetness and suavity, of the type the church singer particularly favors, and is published for medium and for low voice.

Piano Pieces, Easy and Somewhat More Difficult, by Various Composers

A number of new pieces for the piano by various composers (G. Schirmer) lead upward and onward from Grade I to IV. The "Four Miniature Etudes" by N. Louise Wright, under one cover, are pleasant first steps combining the educational and melodic trends; three easy pieces by Frances Terry, "In the Robber's Cave," "Swinging and Singing" and "The Cradle in the Garret," are the happiest sort of small *moreaux* for those who have crossed the Second Grade threshold; while Theodora Dutton, in her "Melodious Program Etudes" enters the dividing land between Grades II and III. In these four numbers "Spinning-Song," "The Music-Lesson," "Scandinavian Dance," and "Dance of the Autumn Leaves," the programmatic note is firmly and cleverly struck without forgetting more actual musical values, with the result that the composer has written good music as well as good teaching music, within the limits set. By the same composer are two descriptive pieces, "Pulchinello's Dance" and "The Young Highlander," the first a light, graceful waltz, the second a Caledonian *Andante* of lyric tenderness, both for Third Grade.

The two recital pieces by Leslie Loth, "In Merry May" and "On the River," are recital pieces for Grade II, falling pleasantly on the ear. Frank E. Ward's Arabesque, finally, is a suave and very pianistic thing, imaginative, ingratiating and poetic, with no particular teaching message, but most enjoyable to play, and about Grade IV in difficulty. F. H. M.

A Lovely Short Organ Composition

That gifted composer, M. Austin Dunn, of Minneapolis, whose organ compositions appeared last season from the presses of several publishers, has written a lovely brief recital number in her "O'er Flowery Meads" (White-Smith Music Pub. Co.). As its sub-title tells us it is a *berceuse*, which the composer has inscribed: "To my parents." It is an *Andante sostenuto* in D Flat Major, 4/4 time, melodious in every detail, written very cleanly and with nice balance. The middle section is contrasted in B Flat Minor and another section with optional chimes appears in B Flat Major. The original theme returns and closes the piece gently. It deserves to be widely played.

Mr. Terry With a Tuneful Song

Bordering on, if not in the province of, the ballad is this song, "Golden Hours as They Are" (Theodore Presser Co.) by Robert Huntington Terry. It is very flowing and very tuneful and may be sung by a high or medium voice. The accompaniment is within the average range of ballad difficulty.

"Night Clouds," Dedicated to a Dramatic "Star!"

To Olive Wyndham, the popular English actress, who has been appearing with George Arliss in William Archer's play, "The Green Goddess," Horace Johnson has dedicated his waltz song, "Night Clouds" (Carl Fischer). It is a simple affair in triple measure, generously frank and to the point, in which Mr. Johnson has displayed his ability to write without affectation in the style of the composers of comic opera. The refrain suggests for a moment a waltz movement by our good friend Rudolf Friml; yet the memory is a sympathetic one. The voice part is effectively managed with a fine high B near the close, in which singers will rejoice. Mr. Johnson has written the text as well as the music.

Mr. Watts Again to a Sara Teasdale Poem

Winter Watts has set many Sara Teasdale poems in writing his fine songs. We have admired them and must again commend him heartily for his "Wings of Night" (G. Schirmer) in which he has done a nearly perfect song, in our opinion. It is not one of his most elaborate songs by any means. But it is decisively one of his best. Here he has sought out the mood, every inflection of the poem and given it eloquence in music of refinement, intense beauty, all with a superb poetic undertone. The melodic nature of the voice part is unusually fine and the manner in which the piano part is worked out is masterly and shows Mr. Watts a creative musician of very high attainment. Here is a song that "makes good," both as a piece of creative work and as a song with which singers can charm their audiences. High and low keys are issued, so that it is available for everybody. If this song is not sung frequently this season in concerts and recitals we give up hope for the future of the American song. For this one meets the requirements more fully than anything we have seen in a long time and meets them equally well from the serious musician's and the public's side. A. W. K.

Engagements for Frank Cuthbert

Among engagements scheduled for Frank Cuthbert, bass, are appearances as soloist in "The Messiah" and as recitalist at the next Lindsborg, Kan., Festival, and a re-engagement with the Mendelssohn Choir of Pittsburgh, also as soloist in "The Messiah." Mr. Cuthbert recently made a successful appearance in Charlotte, N. C.

Stanley Directs Over-Seas Club Chorus

The second half of the program arranged for the first meeting, at the Hotel McAlbin on the evening of Sept. 16, of the New York branch of the Over-Seas Club, whose membership is recruited from subjects of the British Empire, was devoted to music. The choral society of the club, which already numbers twenty voices, was heard in Dorothy Forster's "Rose in the Bud" and Leslie Stuart's "Tell Me, Pretty Maiden," under the direction of Douglas Stanley. Pupils of Mr. Stanley who were presented in solo

numbers were: Ida Boyd, Herbert Norris, Mrs. Beatrice Scofield and Hilda Withers. Mr. Stanley sang Alma Stanley's "The Passionate Suburbanite" and joined forces with Mr. Norris in Offenbach's "The Two Gendarmes." Mrs. Scofield was soloist with the chorus in Denza's "A May Morning." Mr. Stanley plans to present the choral society in increasingly ambitious programs as it is reinforced by new members.

Francis Macmillen Writes Music for Poe Verses

Francis Macmillen, violinist, has set Edgar Allan Poe's "Annabel Lee" to music. The song is for contralto voice and is to be introduced in New York this winter by Marguerite D'Alvarez at one of her recitals. Mr. Macmillen also has written a number of new compositions for the violin, several of which he will play at his coming recital at the Town Hall, New York, on Oct. 14, his first recital in New York in five years.

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Sacrificing Artists

[Continued from page 23]

storm center of the first order, and even the oldest opera goers could not recall a more lamentable fiasco.

Arrigo Boito, then but twenty-six years of age—appeared quiet, cheerful, with his usual winning smile, quite unconscious of the storm which was in store for him. A few of his friends received him with encouraging applause when he appeared in the orchestra pit at the beginning of the Prologue, which kindly demonstration he acknowledged with a smile. But the faint wave of commendation was at once overbalanced by a chorus of hisses, the gallery obviously being prepared to do its worst.

The Prologue, this genuinely inspired composition with its grandiose building up, ingenious development and imposing climaxes, was then sung from beginning to end behind the lowered curtain. It lasted then as now, forty minutes and the audience grew more and more im-

patient and uncharitable. The angel voices and those of the blessed youths—at that period a grotesque idea—were mockingly parodied. At the conclusion, despite the sonorous mass effect of the full orchestra with the imposing trombones and magnificent choral ensemble, a hostile demonstration of irresistible power broke loose. Boito left his stand quietly and peacefully, as though he had been showered with floral tributes.

But the public was now like a lion which has tasted blood and roars for more. At every number of the score the tumult was renewed; it gained its climax in *Mefistofele's* aria. The audience seemed possessed; practically everyone in the hall was hissing and howling. It seemed impossible to restore order.

The poor singers on the stage lost their countenance more and more, and especially the singer in the rôle of *Emperor Sigismund* (it was at the court of this German emperor that one of the scenes, afterward removed by Boito from his score is laid) was so excited that he could not utter a correct note. The audience was in an uproar; they clam-

ored, whistled, shouted catcalls and all sorts of inarticulate sounds. All this overwhelmed the unfortunate singer so that he fled from the stage.

"It seemed as though a real misfortune might occur," one of Milan's most important music critics wrote in his report, "and our gaze returned again and again to Boito. I could not see his face, but he was beating time calmly and regularly, and his bâton did not for a moment betray fear or even excitement. Afterward he confessed to us that his heart had pounded almost to bursting, that at first a grief such as he had never before experienced, and then bitter scorn, and finally, a liberating irony had taken possession of him. For a time he had been tempted to turn about and manhandle some of his mockers."

At the end of the opera Boito rushed to the conductor's room, seized coat and hat, and his brain aflame, ran out into the street. Then he remembered that he had not eaten a mouthful the whole day long. In a restaurant near La Scala he told the waiter to bring him any dish he had ready. "I can only give you pig's feet—that is all there is ready at the moment," said the man. And Boito in his rage replied: "Pig's feet, yes; bring me pig's feet—from the same pig the public has shown itself to be to-day!"

At his home Boito was seized with a veritable lust for destruction. Everything that came to hand was frantically torn to pieces or broken—books, papers, household articles, bric-à-brac, furniture—all fell victim to his anger. He carried on like a vandal, for nothing escaped when once his eye had lit upon it. Afterward he regretted most of all the destruction of various pictures and statuettes, as well as some finished compositions. When his intimate friends discovered him in his room, after several hours of vain search, they found him surrounded by the spoils of his vandalism, like Marius on the ruins of Carthage.

I witnessed an amusing operatic incident in the opera house of Bari in Southern Italy in the end of the eighties. It was the first performance of an opera by a composer of that city whose name I have forgotten. But I remember exactly the name of the opera—"Le gemelle rapite" ("The Kidnapped Twins"). The composer certainly did not make his name immortal later on.

An old faithful servant was one of the personages of the gruesome libretto. He alone knew the origin of the twins (soprano and contralto), but all he had to do in the first three acts was to look very grieved and grim and to utter, whenever a question was put to him, the single word "Niente" (nothing).

At the end of the third act the cruel persecutors of the unfortunate twins killed the old man (in an endless duo, assisted by the male chorus) just before the moment had come for him to lift the veil off the secrecy governing the fate of the unhappy girls. After the curtain had dropped, the gallery shouted with increasing insistence, "Bardi! Bardi!" This was the name of the *comprimario* who had taken the part of the unfortunate servant. The noise grew so strong and the gallery was so insistent, that Signor Bardi, looking surprised and suspicious, presented himself at last before the curtain with half his makeup still on. A penetrating voice from the gallery commanded "Silenzio!" and addressed the perplexed looking singer with the words: "We wanted to see you in order to learn the secret of the twins."

Can you imagine the irresistible mirth of the audience?

Josef Stopak Prepares

New Concert Programs

With Bernard Sinsheimer



Josef Stopak and Bernard Sinsheimer Photographed on Vacation at Long Branch

Josef Stopak, violinist, who, among other appearances this season will give two New York recitals, has just returned from a vacation spent at Long Branch, N. J., where, besides resting after his first season, he has been working on his recital and concert programs for this year with Bernard Sinsheimer. Mr. Stopak made a successful debut at Carnegie Hall, New York, last season, after studying with Thibaud. During the latter's absence from New York on concert tours, Mr. Stopak continued his work with Mr. Sinsheimer, with whom he again studied this summer.

Fontrese Sings with Motion Picture Musicians

At the concert given at the Lexington Theater on the evening of Sept. 18 by the great orchestra of players from the motion picture theater and other orchestras, the soloist was Marguerite Fontrese, mezzo-soprano. Miss Fontrese had Aida Gusikoff as her accompanist in the aria, "Spring Song of the Robin Woman," from Cadman's "Shanewis." The singer was recalled several times and finally gave "Floods of Spring," by Rachmaninoff, as an extra.

A. Y. Cornell Pupils in New Positions

New engagements have been secured by two singers who studied at the A. Y. Cornell Summer School at Round Lake, N. Y. Albert K. Cook, baritone, formerly soloist at the First Reformed Church of Flushing, N. Y., will be bass soloist of the quartet at the First Presbyterian Church of Albany, N. Y., Dr. Harold Thomson, organist. Letitia Withrow, formerly assistant to J. Oscar Miller at Greenville Woman's College, Greenville, S. C., has accepted the position of head of the vocal department at Lebanon Valley College, Annville, Pa.



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Young Americans Stride Toward Golden Goal

Striking Talents in Youthful Artists Indicate Musical Strength of New World—Tests of Singers and Instrumentalists Reveal Seeds of Genius—The Case of Louis Gabowitz, Violinist

By CHARLES D. ISAACSON

IN the course of that public work which has engaged my attention for six years and more I have had occasion to come into intimate contact with the roots of American musical talent. And I came to the conclusion, a long time since, that there is a wealth of genius waiting for development and some sort of helping hand.

It was because I saw so many youngsters of remarkable potential attainments unable to win their measure of education and support, that I originated that effort which culminated in a society of which John C. Freund, editor of *MUSICAL AMERICA*, was an important sponsor, a society literally to "Adopt the Musical Prodigies." In the course of listening to young and old persons seeking an outlet for their music, I see in the period of a week never less than thirty singers, violinists, pianists, dancers—sometimes fifty to a hundred in a single week. In my studio, the greatest artist rubs elbows with the poorest excuse for a singer. I have heard unquestionably the finest and the worst musicians who live to-day. That studio of mine on the evenings when the auditions take place is a place as incomprehensible to the outsider as must appear Hades to an innocent saint.

Picking the worthy from the useless is not an easy thing, in point of which I could tell you a hundred now pleasantly rated artists who upon first hearing seemed impossible to the average listener. But I found the good qualities which were hidden and I urged that they be brought forward, and fortune was kindly in tempering my decision with a touch of vision. Many times later developments have proved my impulse to wait to have been in error. Oftentimes impressions of first hearings have been dissipated on better acquaintance.

Artists in Embryo

But among the vast crowd of embryo artists, certain individuals stand out most prominently. These individuals impressed me at the first phrase, they impressed me at the second hearing, and with each succeeding meeting I have



Abram Goldfuss and His Young Pupil, Louis Gabowitz, Who Has Attracted Much Attention by His Gifts as a Violinist

grown firmer in my conviction that the world owes to them the strongest kind of encouragement and aid, for they hold for the world a modicum of beauty which is strongly needed in these days.

I could call them off for you, this little company of the masters of to-morrow: the singers, pianists, violinists, composers. There would be included such names as Leon Goldman, Carmela Ipolito, Israel Gitlin, Maximilian Rose, Louis Gabowitz, among the violinists; Leo de Hierapolis, Lillian Cutler, Marguerite White, Irene Shirley, Rosemary Pfaff, Frank Brantley among the singers, and among the pianists Enrique Ros, Julia Glass, Matilda Locus and others.

I might select any one of those I have named for special discussion in my present story. But for the purpose I have in mind at the moment, I should like to take as the example of what is and can be, the boy, Louis Gabowitz.

The lad is now eleven. I heard him first over a year ago. He had come from Philadelphia. His aunt, a resident in the East Side tenements, had brought him over, while Louis' parents were in the hospital, the father bedridden, the mother out of her mind. Louis had had very little to eat during the course of his ten years. He was pale, thin, but tremendously serious and alert. He needed help. He needed advice. At the first phrase, I was brought to a keen attention. This lad had attack—he had precision, he had tone, he had feeling, he had intelligence. He had been well trained.

Began Studies at Age of Six

Discussion brought out his story. He was born in Philadelphia and studied with his father from the age of six to

seven, when he came under the guidance of one Abram Goldfuss, with whom he has been ever since. Goldfuss is a young man of Russian birth who came to America when he was ten years old, and almost immediately began the study of violin, graduating from the Peabody Institute, Baltimore, at eighteen. Goldfuss then worked under Spiering and Auer, and earned his spurs as an instructor. Surely his results in Louis Gabowitz outside of any other consideration entitle him to attention among violin students.

But to return to Louis, in my studio, I thought I had been over-enthusiastic and so I asked this boy to come again and again. I presented him in several *Globe* concerts, and he took the audiences by storm, his virile personality and manner winning admiration.

Following those first appearances I arranged that Louis be heard by many distinguished persons, and all have called him a genius.

Now, what is the point I want to make? Louis is in good hands as far as teaching is concerned. But he needed financial and educational aid in other ways. This was found for him. Good souls came to the rescue and I do not think that Louis will need to worry. A fine violin was given to him, and money assistance.

A Fine Future in Store

I predict that without a question, all

things being equal, this boy can compete with the very best that Europe has ever sent to us or will in the days to come. But will Louis be questioned in the development of his career by his prospective managers and audiences with the cry: "Ah! but you are an American, you never studied in Europe?" How stupid. Let me say here, that I believe most honestly and on a logical foundation that Louis Gabowitz will be one of the first Americans, American-trained, to break the combination, by winning in violin circles on an American basis. This is his due; he has his ability, he has the right taste and desires. There is genius there—what will happen to it?

But behold, Louis Gabowitz is not the only person able to make a big sensation. Ask me and I will provide you with Louis' equal in many ways. For certain other qualities, I like especially Leon Goldman and then Israel Gitlin. I have suggested the idea as relates to the singers.

Now for my conclusion. The country is full of great talents, all ready for blossoming into geniuses. Provide a means of advising them how to proceed, where to study (and if necessary the wherewithal to procure that study), and we can in twenty years provide all the artists that America needs. I do not mean to say that we will exclude Europeans. That would be stupid and unmusical. But I simply mean to show how strong is America's growing artistic strength.

The causes are many but the effects are indisputable. And the opportunities are golden.

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Many prominent business and professional men and women patrons of music, as well as artists well known in the concert and operatic fields, are included in the personnel of the committee just announced by the Caruso American Memorial Foundation which is seeking a fund of \$1,000,000 for annual free scholarships and prizes for promising young artists in the United States. The list is still incomplete, as a number of persons invited have not yet returned from their vacations. Officers of the committee will be elected at a meeting early this month. At the same time plans for raising the \$1,000,000 permanent endowment fund will be presented for the committee's approval and sub-committees covering various branches of music, as well as the agencies interested in music, will be named.

Those who have, so far, signified their willingness to serve as members of the committee are: Antonio Stella, M.D., Richard B. Aldcroft, John Aspegren, Leopold Auer, Julius H. Barnes, George Gordon Battle, Harold Bauer, Park Benjamin, Jr., William Butterworth, Calvin G. Child, Paul D. Cravath, Walter Damrosch, Mrs. Henry P. Davison, John F. Erdmann, M.D., John H. Fahey, Livingston Farrand, M.D., John H. Finley, Harry Harkness Flagler, Hon. Duncan U. Fletcher, John C. Freund, Michael Friedsam, Amelita Galli-Curci,

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JOSEF HOFMANN SAILS FOR TOUR OF ENGLAND

Pianist to Begin American Concert Season in New Year—To Make First Visit to Cuba

Josef Hofmann, pianist, sailed on the Olympic on Sept. 24, for a two-months' trip abroad. Directly upon landing at Cherbourg, Mr. Hofmann will go by way of Paris to Zurich, Switzerland, where he will meet his mother who has just gone to that city from Warsaw. After a stay of about two weeks in Zurich, Mr. Hofmann and his mother will go to his villa on Lake Geneva near Vevey for a few days and then to Paris.

"I hope to fly over to London," said Mr. Hofmann, "if the weather is not too cold. I hear various accounts of the air trip across the Channel, some saying that it is delightful and others that it is abominable. Friends of mine recently took the trip and when they were 9000 feet up, the engines stopped. Of course everyone thought that something had gone wrong and that they would be hurled to earth, but it appears it is customary to work up to a height like that and then volplane down, so that if anything does go wrong they can make a landing without dropping into the water. I think, though, that they should have notified the passengers."

"I will play in London in Queen's Hall on Oct. 25 and on the 27th in Birmingham and it goes on like that until Nov. 29, when I play in Glasgow and take a train for Southampton to sail for America the next day, on the Olympic. I will give two concerts in Queen's Hall, two in Albert Hall on successive Sundays, and fourteen concerts outside of London."

"When I get back to America I shall spend Christmas and New Year's Day at my place at Aiken, and give my first concert of the season in Charleston, S. C., on Jan. 8. I have about forty concerts booked, the last one with the Philadelphia Orchestra on March 10. After that I shall rest for a week at Aiken and then go to Cuba. It will be my first visit there and I am naturally very much interested. My present plan is to stay about a fortnight and I am booked for three concerts, but if they like me I shall give more. I went to Mexico City some years ago for three concerts and played ten in thirteen days. I want very much to go to South America as I am told that the audiences there are exceedingly interesting to play to. It would mean giving up an entire winter in the United States, however, as I do not care to play the whole year through, so I am uncertain when I shall have the chance to go there."

CHICAGO, Sept. 24.—Louis Graveure, baritone, who was to have given a recital at the First English Lutheran Church of Detroit recently, was compelled to cancel the engagement on account of illness.

John Doane, on Western Vacation, Establishes Summer Vocal Course



At La Jolla, Cal.—John Doane, with His Mother; Her Sister, Miss Cowles; His Sister, Lois Doane; and a Friend

JOHN DOANE, while at San Diego, Cal., this summer, spent week-ends at La Jolla, the beach adjacent to San Diego. There he visited Mrs. Max Heinrich, widow of the noted lieder-singer and composer. Mr. Doane spent three months with his family in San Diego, and conducted a large class, accomplishing work which established his summer course as a regular vacation months' activity for coming summers. He has returned to New York and began his work officially for the season at his studio on Sept. 19. While in the West he also visited Alice Barnett, the composer, of whose songs he is an ardent admirer. He was a guest of honor at the September dinner of the

Gamut Club in Los Angeles. During the summer two of his pupils, Mary Allen, contralto, and Marjorie Squires, contralto, won high honors at Chautauqua, N. Y., where they were soloists in July and August, respectively. Mr. Doane will act as accompanist for Miss Squires at her New York recital debut at the Town Hall on Oct. 29.

Howard Hitz, baritone, of Minneapolis, who recently made several semi-public appearances, intends to take up concert work, and will probably make his first appearance next spring. It is stated in Richmond, Ind., where he formerly lived, that he will tour with Mme. Schumann-Heink.

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Australian Orchestra in Jeopardy as Government Withdraws Support

Donald McBeath, Violinist, in America Again to Play on McCormack's Programs, Is Optimistic About Music in Commonwealth — People Rally to Aid Verbrugghen Forces

AUSTRALIAN by birth, and a citizen of the wide empire of art, is Donald McBeath, violinist, who recently arrived in America to rejoin John McCormack, with whom he has long been associated as assisting artist. Mr. McBeath paid a visit to his homeland at the conclusion of the 1919-20 season, and before sailing for the United States again he married Miss Billie Thomas of Melbourne. As Mr. McBeath says, his bride will in future be his accompanist—upon his travels.

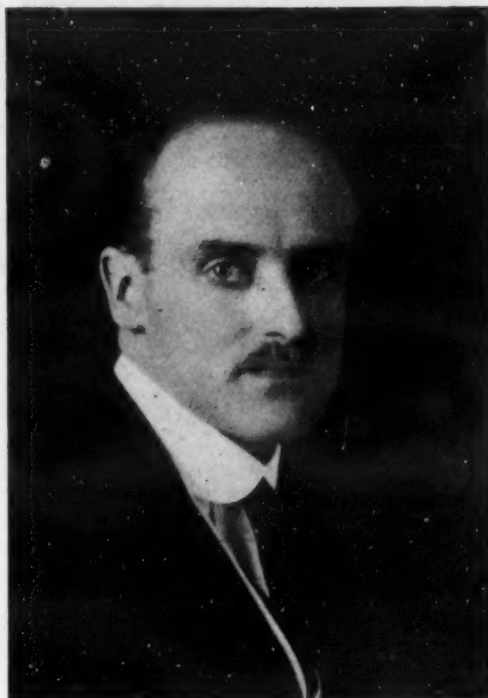
With regard to musical matters in Australia at the moment, the artist is optimistic. The National Conservatory Orchestra, conducted by Henri Verbrugghen, which ranks with the best organizations, has been accustomed to give several ensemble evenings weekly during the Australian season from June to September.

"Recently, however," said Mr. McBeath, "there have been financial difficulties involving the orchestra which has been maintained under the sponsorship of the government. There are several causes for this, chief among them being the small population, which does not afford support for concerts outside the principal cities. Traveling rates are high, and seriously limit tours from state to state. When I left Australia, a campaign was in progress to subsidize the enterprise privately. Shares were being purchased, and the evil day will, I trust, be averted."

The union movement seems to have affected relations between managers and musicians in Australia much as in the United States. A result of increased wage demands in the Commonwealth has been the abolition of orchestras in theaters devoted to the drama, and the substitution of the best artists to give solo numbers during the *entr'actes*. Mr. McBeath was engaged as solo artist with Marie Tempest and her company, then playing "The Great Adventure" in Sydney.

Hospital Days

Mr. McBeath was at one time destined to enter the medical profession. His first meeting with McCormack took place



Donald McBeath, Australian Violinist

when the tenor gave a benefit concert at the Lewisham Hospital in Sydney in 1912. The head of the institution drew the attention of the visiting artist to the promising musicianship of a medical student then serving as interne in the hospital. Mr. McBeath was persuaded to play for McCormack, and "John," as his protégé calls him, offered to defray the violinist's tuition at Brussels Conservatory. Mr. McBeath appeared as assisting artist in several Australian concerts with the tenor the same year.

"I should probably have gone to America with Mr. McCormack when he returned," said Mr. McBeath. "But it happened that on the day after our last concert I was stricken with appendicitis, and so had to return to the hospital, this time in a new rôle."

The war delayed his American appearance for several years. Mr. McBeath served as pilot in the Royal Flying Corps for nearly three years.

Americans Cordial

"Now I hope to settle down for a while in New York, except when on tour," the violinist said. "I like the American way of making an artist feel at home immediately he appears on the platform. They do not stint applause. I remember one occasion—in Duluth, I believe it was—when the auditors applauded with really amazing vigor. Perhaps it was in the interest of self-preservation, for the temperature of the auditorium was not very high. . . . Nevertheless, cordiality is very apparent here."

"We were detained by the immigration laws when we arrived last month. For-

tunately I was able to demonstrate our innocuousness. My first concert was at Saratoga. I had touched the violin but once within a month—and on that occasion, at Vancouver, the glue of the instrument was melted by the tropical heat. So there was some ground for fear that the 'Scherzo Tarantella,' which I was requested to play, might not go smoothly. But I believe it did; perhaps the racing atmosphere of the resort helped somewhat in the matter of tempo."

R. M. K.

Anghinelli, Italian Pianist, to Play Here

A recital is to be given at the Waldorf-Astoria on the evening of Oct. 7 by Edoardo Anghinelli, Italian pianist-composer. Mr. Anghinelli is a graduate of the Royal Conservatory in Milan and was a member of the executive committee in charge of the celebration of the Liszt centenary in Rome in 1911. He recently completed a South American tour. His tour in the United States is under the management of John C. Weiss.

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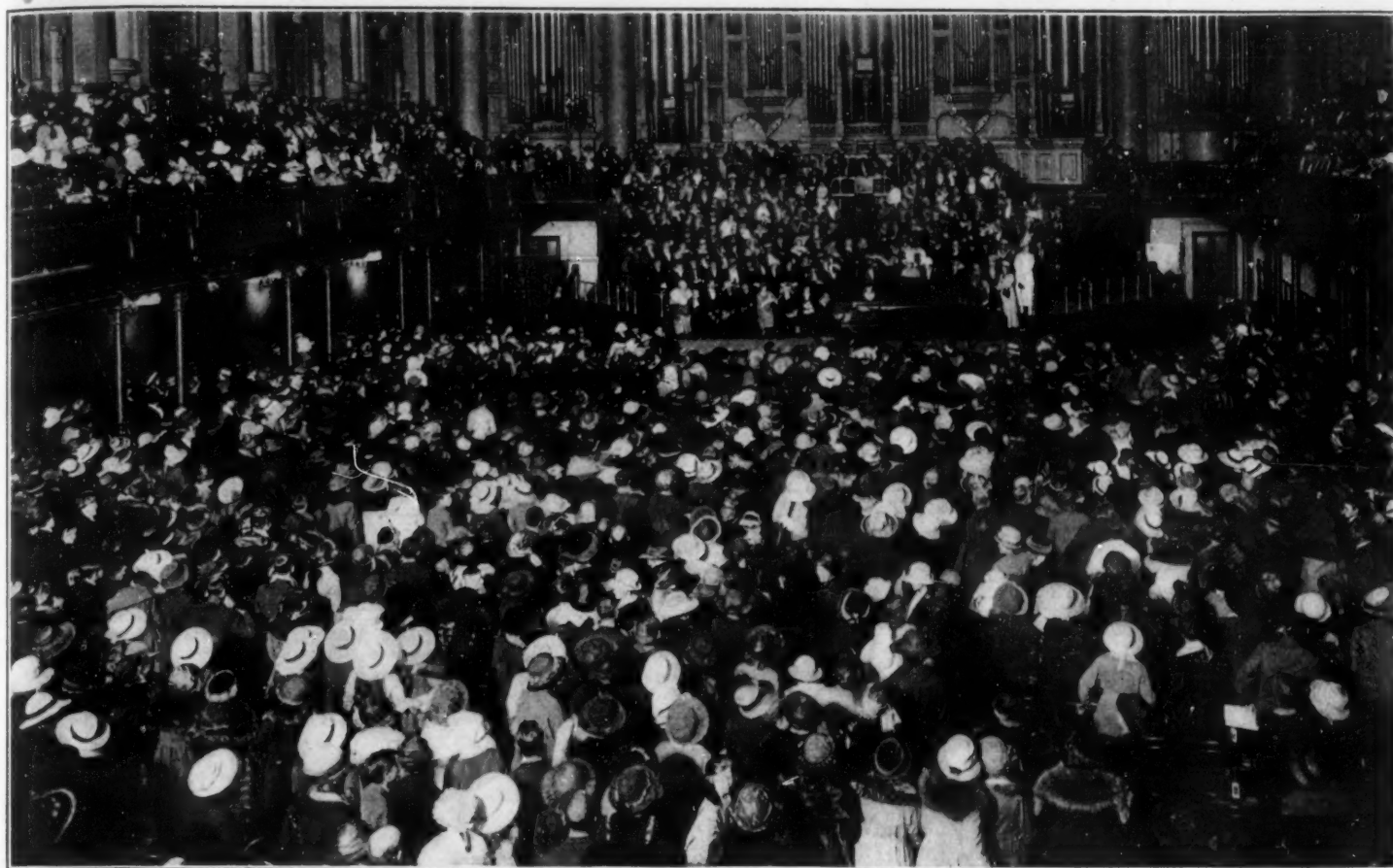
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One of Mischa Levitzki's Australian Audiences. The Photograph Was Taken at the Pianist's Last Recital in Sydney Before His Departure for New Zealand

SYDNEY, Australia, Sept. 15.—Mischa Levitzki has left for New Zealand, where he will make his first appearance on Sept. 19. In the cities

which he will visit there he will give at least twelve concerts before returning to Australia for further farewell programs in Melbourne and this city. His last Australian concerts were in Brisbane. At his third recital there the hall was packed to the doors, the stage was filled, and hundreds were turned away. So many extras were demanded that the program ran on for three hours. In spite of the requests for more concerts, only three were possible because of engagements with the State Orchestra of Sydney, Henri Verbrugghen, conductor. These were the only orchestral appearances in Mr. Levitzki's tour, and many of his admirers from Melbourne and Brisbane traveled twenty-four hours by train to witness them.

The social and professional attentions which have been shown Mr. Levitzki have been marked. Official receptions have been tendered him and it has been

necessary for him to cultivate the art of speech-making to reply to the compliments paid him at these functions. Not since Paderewski has any individual artist created such excitement here.

STRAUSS' ADIEU TO BERLIN

Scene of Enthusiasm on Eve of Composer's Departure for America

According to cable advices just received by the International Concert Direction, Richard Strauss' farewell concert in Berlin prior to his forthcoming American tour was received with tremendous enthusiasm.

"American commissioner and many notables applaud, standing up," reads the message. "Great Strauss homage."

Elly Ney, who makes her American debut at Carnegie Hall on Oct. 15, also achieved a triumph on this occasion, playing a Mozart concerto and Strauss' "Burlesque."

Pablo Casals to Appear in New York in January

Pablo Casals, the 'cellist, will begin his next American tour in New York at Aeolian Hall on Saturday afternoon, Jan. 7. Writing from his home in Vendrell, province of Tarragona, Spain, he has informed his manager, F. C. Coppicus, that he will leave Liverpool for America about Dec. 10.

Mr. Casals will conduct six symphony concerts in Barcelona from Oct. 10 till Nov. 10, and give three recitals in that city. He is to appear with the Liverpool Philharmonic on Nov. 15, and with the London Philharmonic on Dec. 1. Two London recitals will be given, and he will also play in the English provinces and in Paris, Brussels, and at The Hague. One of his Paris appearances will be at a joint recital with Suzanne Metcalfe Casals.

CHICAGO, Sept. 24.—Farnsworth Wright, former music critic of the Chicago Herald-Examiner, will resume his position with that paper with the opening of the opera season.

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gives his recital in Aeolian Hall, on the afternoon of Oct. 2. Mr. Graffman, who was born in Wilna, Russia, studied with Professor Auer at the Petrograd Conservatory. When thirteen years old he appeared as soloist at the Imperial Marinsky Theater. Following his graduation from the conservatory, he devoted himself to concert work, with appearances in more than 100 cities. In 1916 he was offered the directorship of the conservatory at Omsk, together with the professorship in violin. Until 1919 he continued teaching. When the revolution came, he made a concert tour through Siberia and the Far East, Japan and China.

Coming to America, Mr. Graffman gave four concerts in San Francisco and two in Los Angeles and San Diego within three weeks. He has since appeared as soloist with the Russian Symphony Orchestra, Modest Altschuler, conductor, in New York and on tour through the South. Recently he was soloist with the orchestra of 300 musicians in one of their concerts at the Lexington Theater. At his Aeolian Hall concert Mr. Graffman will have Mana-Zucca, pianist and composer, and A. Besrodny, cellist, as assisting artists. His sister, Diana Graffman, is his accompanist.

Cecil Fanning Booked for Tour on the Pacific Coast

Cecil Fanning will sing with the Philharmonic Orchestra of Los Angeles—of which Walter H. Rothwell is conductor—at the University of Southern California on March 2 next, and in Pasadena on Feb. 24. His engagements have prevented him from accepting a similar engagement in San Diego. He is also to appear in Los Angeles in Behymer's Philharmonic Course on March 4, and later at Tucson, Ariz., and Santa Ana, Cal., before appearing in San Francisco on March 28 in the St. Francis series. Mr. Fanning, at his recital in Vancouver, B. C., on Sept. 12, sang seven encore pieces.

Mme. Schumann Heink to Sing for Benefit of Tuberculosis Society

After her triumphant "welcome home" appearance in the East at Ocean Grove, N. J., on Labor Day, Mme. Ernestine Schumann Heink went to the Adirondacks to enjoy a short vacation before opening her fall concert tour. She will sing at the Pontiac Theater, Saranac Lake, N. Y., on Oct. 5 in a concert for the benefit of the Society for the Control of Tuberculosis. From the unusual interest already manifested in the event a record audience is expected and plans are being made to utilize the full seating capacity of the theater.

Russian 'Cellist Promises Novelties at New York Debut

Yasha Bunchuk, the new Russian 'cellist, who is to make his debut in this country in a recital on Nov. 6 in the Town Hall, New York, under the management of S. Hurok, will present a program comprising a number of novelties. Among these are a seventeenth century sonata by Eccles, an eighteenth century air and an orientale transcribed by B. Levenson, the Jewish composer, who recently arrived in this country, and the 'cellist's own transcription of Zimbalist's Orientale. Other numbers will be a Saint-Saëns Concerto, Serenade Espagnole by Glazounoff and Bruch's "Kol Nidrei."

Ohio Engagements for Berúmen

Ernesto Berúmen, pianist, made his first New York appearance of the season at Aeolian Hall on Sept. 22, when he played with the Duo-Art piano. Frank La Forge, Arthur Kraft and Charles Carver were the other artists on that occasion. Mr. Berúmen is scheduled to appear in concert at Sandusky, Ohio, on Dec. 5; Newark, Ohio, on Dec. 6, and Logansport, Ind., Dec. 7. A joint recital with Florence Macbeth, soprano, has been booked for Marion, Ohio, on Feb. 10 and Toledo will hear Mr. Berúmen in recital on Feb. 14. Mr. Berúmen's fifth Aeolian Hall recital will be given some time next March.

Greenwich House Music School Opens Fall Season

With an unusually large enrollment the Greenwich House Music School opened its fall season last month. Class and private lessons are given each student and group singing, including dic-

tion, is a part of the class work. Practice in ensemble work is provided by two orchestras, quartets and trios. On the faculty of the school are Frances F. Brundage and Amy Graham, class instructors; Helen Reynolds and Bianca Marvin, violin; Ida How, Earl Victor Prahl, Amy Graham and Ruth Wenning, piano; Will J. Stone, voice, and Carolyn Neidhardt, 'cello. The staff of the school comprises Frances F. Brundage, director; Amy Graham, associate director; Helen Codling, executive secretary; Erma Ruggero, registrar, and Mary Jennings, caretaker.

Nina Koshetz Preparing for Opera and Concerts

Nina Koshetz, whom Mary Garden has engaged for the Chicago Opera, is occupying the Ziegler Villa at Water Witch, N. J., preparing her rôles for the opera and her programs for her concert and recital appearances. Her first concert of the season will be in Detroit, where she will be the soloist with the Detroit Symphony. She made her first public appearance in this country last season with the Gabrilowitsch forces.

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Stokowski Home from Europe with Portfolio of Orchestral Novelties

Philadelphia Conductor Plans Busy Year with Foreign Music—Works by Sibelius, Schönberg, Stravinsky, Strauss, Prokofieff, Casella, Albeniz, De Falla and Satie to Be Presented—American Novelties Also Promised

PHILADELPHIA, Sept. 26.—An encouraging story of musical affairs abroad, and a promise of an exceptional season for Philadelphia, was brought back by Leopold Stokowski, conductor of the Philadelphia Orchestra, as a message to the musical public upon his return from Europe last week. As evidence of

the recent activities of European composers, and as an indication of what is in store for Philadelphia audiences, Mr. Stokowski returned with a portfolio well filled with orchestral novelties. All of the new works will be given in the twenty-five pairs of regular concerts which begin in October, and many are listed for introduction to New York audiences, who will hear an extended season of ten concerts by the Philadelphia forces, instead of eight as formerly. The other cities in which the orchestra will make its annual appearance—Pittsburgh, Washington, Harrisburg and Baltimore—will also hear a large proportion of the recent examples of European musical effort.

Mr. Stokowski looks forward to the new season with enthusiasm and heightened interest. This will be his tenth year as leader of the Philadelphia forces, and he aims to make his programs notable, so that the twenty-second season of the orchestra will be particularly

memorable. He reached New York on the *Olympic* on Sept. 21 and is spending the time prior to opening of rehearsals with friends. He has not yet reopened his house at Chestnut Hill. Mrs. Stokowski (Olga Samaroff) did not return with her husband, but will remain a while longer in London.

Europe Regains Musical Stride

"When I made my first visit to Europe after the war, in the summer of 1920, I found it still impossible to obtain really outstanding musical works," Mr. Stokowski said. "But this summer I was successful in getting various compositions that I have been seeking for four or five years. It is only now that untoward conditions brought about by the war are gradually lessening in Europe. I am speaking now solely of musical matters."

Four of the new works Mr. Stokowski regards as of especial interest and importance. One of them is the Fifth Symphony of Sibelius, the Finnish composer. Another is Stravinsky's "Sacre du Printemps," which may be classified broadly as a ballet in two parts. "It is the most advanced specimen of musical literature I have yet found," Mr. Stokowski remarked. "Richard Strauss will be represented by a work, free in form, called 'Berger als Edelmann,'" he continued. "I have arranged for its performance as a feature of our season. I heard it in Europe before the war. As his newest work to be heard in America it will have unusual interest, now that Strauss is booked to make an appearance in Philadelphia. I hope he will come as a guest-conductor, but I cannot speak definitely on that point."

Many Interesting Works

"Schönberg is represented by a composition that he calls simply 'Five Orchestral Pieces.' It is without program and is set forth in a wholly new musical idiom. There is also a work by a young German, Braunsfels, who has written a series of interesting variations on a Berlioz text. Two Spaniards are numbered in the list—Albeniz, who is already known, and De Falla, whose recent composition, which we have been trying to obtain for some time, is 'Leí Amor Bruja.' Erik Satie, the French composer, whose works have been played by American orchestras, is to be newly revealed in a composition which possesses additional interest in that it was arranged by Debussy."

"The modernistic Italians will be represented by Albano and Casella, a sample of whose work was given last year. Casella will appear here in three capacities—as composer, conductor and pianist. A special program will be

given to present his works. Another visitor will be Vincent d'Indy, who will play works of his own and also some rare and fine compositions by Handel and Bach, so infrequently given as to be virtual novelties."

"Works by the Russian composer-pianist, Prokofieff, of very modernistic character, will be given, and of the same advanced school is a composition by Ravel, which is decidedly different from his 'Tombeau du Couperin,' played by us last season."

Slow Recovery in Central Europe

Mr. Stokowski's journeying took him to England, France and Switzerland. He did not enter either Austria or Germany. Much time was spent in Paris and London, where there was opportunity of getting in touch with the newest in music. Most of the European countries have resumed musical activities and are again in the march of progress. It is Mr. Stokowski's view that Germany, Austria and Russia are so burdened by the economic and social disasters of the war and have been so depleted by their titanic struggle that creative endeavor and artistic advance are severely hampered. He would not say that their plight is hopeless, but declared that it was evident that the confused political and financial conditions in Germany and Austria have been followed by a natural reaction in the esthetic phases of national life. England, France, Italy and even Spain, Mr. Stokowski observed, are producing more new works than the two former empires of Central Europe, once so industrious and inspired musically.

American composers of new works will not be neglected, Mr. Stokowski asserted with interest. "Representative works of the new school will not be limited to Europe. Two of the novelties in prospect for the new season's programs are by young Americans. Their compositions came to me last year in a competition in which I acted as judge." W. R. M.



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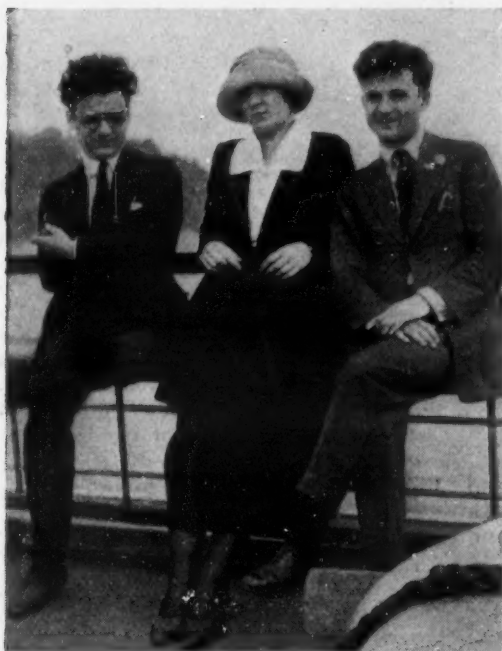
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Violinists on Vacation Plan Appearances in New York This Month



After the Summer Vacation, Michel Gusikoff, Amy Neill and Cyril Towbin Return from Blue Hill, Me.

Michel Gusikoff, concertmaster of the St. Louis Symphony, will be heard again in New York early in October. He and two other violinists, Amy Neill, who is to play at Aeolian Hall on Oct. 28, and Cyril Towbin, who made his debut under Hadley on Aug. 26, spent the summer at Blue Hill, Me., near the home of Franz Kneisel.

FOLK-SONGS FOR COLUMBIA

Operalogues Also on Program of Institute of Arts and Sciences

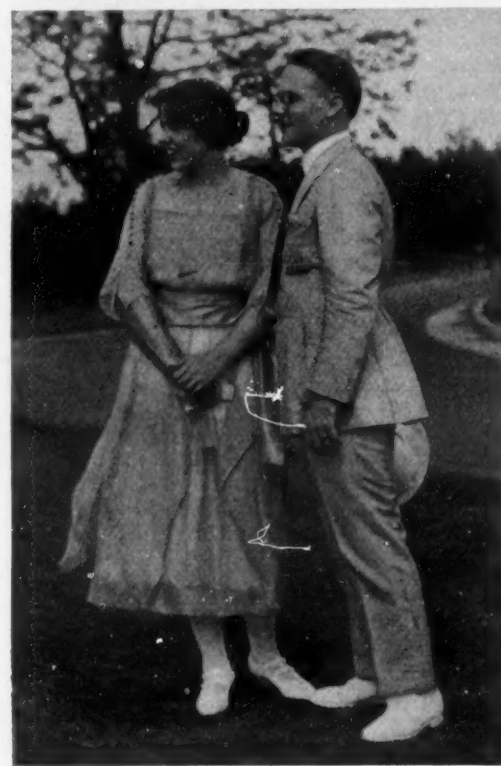
Programs of unusual folk-songs, and the presentation in "operalogue" form of major operatic works, will mark the course of concerts and recitals to be given this season under the auspices of the Institute of Arts and Sciences of Columbia University. Well-known artists will participate in these programs, and the study of unusual phases of music will, as in former seasons, be an objective.

The first concert has been arranged for Oct. 20. There will be "operalogues" on "Lohengrin," Nov. 14; "La Navarraise" and "Pagliacci," Dec. 6; "Otello," Jan. 10; and "Snegourochka" on Feb. 7. A recital of Polish music by native artists will be given Dec. 13, and lecture-recitals on Russian music by Dr. Alexis Kall on Jan. 6 and 27. Folk-songs, including songs of the Armenians, will be interpreted by Marie Bashian, soprano, on Jan. 20. Interpretations in costume, with musical accompaniment, by Dagmar Perkins, and a recital of songs of the American cowboy by Mary Stevenson Callcott will be the programs, respectively, of Jan. 30 and Feb. 1. Czechoslovak music, by native artists, will be given on Feb. 23, and Japanese melodies and folk-dances by Michitaro Ongawa and Mrs. Ongawa on April 19. The season will bring forward notable programs of chamber music, and an evening of ballads on March 30.

Alma Beck to Give Recital in Indianapolis

Alma Beck, contralto, who has been spending part of the summer at Harbor Point, Mich., has been engaged by the Indianapolis Maennerchor to appear in recital there on Nov. 14.

James Price to Make New Concert Venture as Member of Quartet



James Price, Tenor, and His Wife, Esterre Waterman-Price, Contralto, on Links at Greensboro, N. C.

There is not much difference between a golf player and a golf fan, judging by the interest which James Price, the tenor, displays in watching a successful drive. While his time in Greensboro, N. C., during the past summer was too

much occupied with teaching to permit his spending many hours on the course, nevertheless, he and his wife, Esterre Waterman-Price, contralto, enjoyed many games as spectators. Mr. Price has reopened his New York studio, and is rehearsing new songs for his season's repertoire. A feature new to his concert activities will be his appearance with the quartet which is being booked by Evelyn Hopper. The other members are Dicie Howell, soprano; Mabel Beddoe, contralto, and Walter Greene, baritone.

Althouse Preparing for Fall Tour

Paul Althouse, tenor, is returning to New York shortly to complete the plans for his fall concert tour. Mr. Althouse will open his season on Oct. 4 as one of the featured soloists at the National American Music Festival at Buffalo, N. Y. Among the engagements he will sing thereafter are Columbus, Ohio, in joint recital with Florence Easton; Bridgeport, Conn.; Myerstown, Pa.; Hartford, Conn.; Reading, Pa.; Springfield, Mass.; and a Biltmore Morning Musicales in New York.

After the first of the year the tenor will start a western tour that will keep him busy until the spring.

Erno Dohnanyi Booked for Comprehensive American Tour

Erno Dohnanyi is expected to arrive in America early in October. His bookings under the management of Jules Daiber include the following cities: New York City and Brooklyn; Detroit and Ann Arbor, Mich.; Boston and Lowell, Mass.; New Wilmington, Pa.; Charleston, S. C.; Cincinnati and Canton, Ohio; Huntington, W. Va., and Chicago and Evanston, Ill. He will make two appearances in Boston with the Boston Symphony, and two with the Detroit Symphony.



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N. Y. SYMPHONY TO PRESENT NOVELTIES

Personnel Is Virtually Unchanged—Coates to Come at End of December

Programs containing many features of unusual interest, including some musical novelties gathered during the recent visit of Walter Damrosch to Europe, are to be given by the New York Symphony this season. Larger excerpts from Wagner's "Ring," with noted

soloists assisting, are promised. The Flagler Prize composition, "The Hill of Dreams," by Louis Gruenberg, will have its first performance in Aeolian Hall, on the afternoon of Oct. 23. The two performances at which Vincent d'Indy will be guest-conductor, to be given in Carnegie Hall on Dec. 1 and 2, will mark the first American performance of a new symphonic work by d'Indy, entitled "Les Rivières." Early French works, recently published through the joint labors of Saint-Saëns and d'Indy, will also be given their first performances here.

Albert Coates, conductor of the London Symphony, will be guest-conductor during a period of ten weeks beginning Dec. 29. The personnel of the orchestra will be virtually the same as last season.

The forty-fourth season of the Symphony Society will consist, as heretofore, of two series of twelve concerts on Thursday afternoons and on Friday evenings, in Carnegie Hall, beginning Oct. 20; and one of sixteen concerts on Sunday afternoons in Aeolian Hall, beginning Oct. 23. Soloists will include exclusive appearances with any New York orchestra of Josef Hofmann, pianist, and Jascha Heifetz, violinist. Others to appear will be Sergei Rachmaninoff, Serge Prokofieff, Alexander Siloti, Percy Grainger, Harold Bauer, and Guy Maier and Lee Pattison, pianists; Erika Morini, Fritz Kreisler, and Paul Kochanski, violinists; Florence Easton, Marguerite D'Alvarez and Hulda Lashanska, vocalists.

The Symphony Concerts for Young People will be given on six Saturday afternoons in Carnegie Hall, the first on Oct. 29. Walter Damrosch, conductor of the series, has invited Albert Coates to conduct one or more of the series. There will be an appropriate Christmas program. Soloists for the series include Paul Kochanski, Harold Bauer, Florence Easton and Guy Maier. Four symphony concerts for children of eight years and older will be given on Saturday mornings at eleven o'clock, commencing Oct. 22.

Dutch conductor will subsequently lead all concerts at Carnegie Hall and in Brooklyn, and will share the series to be given at the Metropolitan Opera House with Artur Bodanzky. Henry Hadley is again associate conductor.

The Philharmonic Orchestra has made certain changes in personnel, in consequence of its merger with the National Symphony last spring. Scipione Guidi has been engaged as concertmaster. In the flute and clarinet sections the first instruments are doubled, with Nicholas Kouloukis and Daniel Maquarre as solo flautists, and Gustav Langenus and Simon Bellison solo clarinetists. There will also be two solo bassoon players, Auguste Mesnard and Benjamin Kohon. Bruno Jaenicke, formerly of the Detroit Symphony, will be a newcomer in the horn section. The new first trumpet is Gustave Heim, formerly of the Boston Symphony. The trombone section of

season before last will be restored, and other players who were absent from the Philharmonic Orchestra last season will return. Among those who were members last season will be Cornelius Van Vliet and Leo Schulz, first cellists; Ferdinand Lowack, solo second violin; Joseph Kovarik, first viola; Bruno Labate, first oboe; Xavier Reiter and Maurice Van Praag, horns; Fred Gaib, tuba, and Alfred Friesse, tympani.

Edith Moxom Grey and Leslie Hodgson Return to New York

Leslie Hodgson, musician and writer, and Mrs. Hodgson, known to concert patrons as Edith Moxom Grey, pianist, have returned to New York after a year's residence in Cleveland, Ohio. They will continue their concert appearances, and will be directors of the new piano department in the Belgian Conservatory, of which Ovide Musin is head.

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N. Y. PHILHARMONIC DECIDES PERSONNEL

Announces New Players—Old Members Return as Result of Merger

Following the agreement reached last week between the symphony societies in New York City and the musicians of the American Federation, when the musicians agreed to lengthen the time of rehearsals and to add one "service" weekly to the number given last year, musicians' contracts were signed by the New York Philharmonic Society for its eightieth season. Rehearsals will commence early in October. The first concert will be given in Carnegie Hall on the evening of Oct. 27, Josef Stransky conducting. At the end of January, Willem Mengelberg will begin his period as leader of the organization. The

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Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department. Editor MUSICAL AMERICA.

More on Memory

To the Editor of MUSICAL AMERICA:

Raymond D. Vicker's letter of Aug. 11, on memorizing was not only interesting and amusing, but also instructive—instructive in the sense that it offers an opportunity for the more thorough and far-reaching discussion on a subject which heretofore has been confined only to exponents of two extremes, namely, "To memorize or not to memorize." The subject was one of extreme interest to the writer during several years of violin teaching in one of the big universities, and the narrow views held by extremists of either side never brought any definite results, as the subject was always approached from the standpoint of equally proportioned memorizing abilities in all pupils.

No one will deny that in so far as the listener is concerned, the eyes and other senses easily pleased by outward display are pleasantly affected by one who plays from memory. But is this not in itself an admission of the superficiality of the hearer? How about the music student, however, who ought to be chiefly interested in studying music and repertoire? If the student is one of the majority who is not gifted with easy and rapid memorizing talents, the result cannot be otherwise than a limited repertoire, a training of memory to the detriment of musical knowledge, and, in most cases, an over-training which produces a dry and "stale" performance. Add to this the fear of accident and the result is no fair test of the musical talent, but only of what might have been procured at a much smaller cost through the medium of a "memory course."

Memorizing should be a subject for specialists to determine, and every student ought to pass through a rigid mental examination, and be classified accordingly. A pupil should not be the victim of one set belief, nor be forced to take chances with a possibility of under-rating his own musical ability and ultimate loss of musical interest. A good memory does not mean musical talent. Does the enjoyment of the highest form of musical art—chamber music—suffer because the players do not memorize? WILLIAM T. HOFMANN. Whitefield, N. H., Sept. 24, 1921.

Serves Forty-eight Years as Organist in One Church

To the Editor of MUSICAL AMERICA:

In your issue of Aug. 13 I find a letter from George M. Collins of Keyport, N. J., in which he says that he has served for forty-five years as organist of different churches, and he wonders if there may be others who have served as long or longer. I think you may be interested to know that I have just completed forty-eight years of service in one church, the First Congregational Church of South Paris, Me. As I am about to take up my residence in Massachusetts, I could not complete my fifty years, which I should have been glad to do. On the occasion of my leaving I was presented with a beautiful silver loving cup, suitably inscribed, and bearing the dates 1873-1921. MRS. CORA S. BRIGGS. Jamaica Plain, Mass., Sept. 22, 1921.

Choral Music in Schools as Aid to Artistic Advancement

To the Editor of MUSICAL AMERICA:

In your issue of July 23 I read with much regret what Reed Miller, tenor, said regarding the waning of oratorio music in this country.

For many years choral societies have labored in preparing and rendering oratorio performances. I have spent many evenings with a choral club patiently working out the difficulties of such works. It has been difficult to preserve the interest of singers and the public in that kind of music. Let us ask ourselves, why is it so? Is it that singers do not like good music? Is it that music lovers do not like that kind of music? Do the great mass of singers like the easy and more catchy works? Do the great mass of music lovers like light, catchy music better?

I would say that the great mass of music lovers and singers like good music, but that the trouble is that so many of those who have been singing oratorio cannot read music well and therefore the task of learning the tenor, alto or bass and even the soprano parts is very irksome.

Oratorio and other good music should be studied and sung by high school students. Of course in order to do this, good sight reading work in the grammar grades as a preparation is necessary, otherwise the task is monotonous and impossible. With such a preparation in the grades, oratorio and other good music can be sung by high school students. With this preparation in the high school, choral societies in colleges and communities will prosper.

Immediately there will be those who

will say that such heavy music will injure these young voices. If properly trained in singing the right part no injury will result. Then, too, there are those who will say it is difficult to get balance in the requisite parts. We cannot expect perfect balance or a perfect performance of these works. But it surely is better to have these young folks study good music. By studying these works at a time when the young folks are forming habits and opinions, they will have an opportunity to see the value

of such music and will also have an opportunity to compare them with lighter music. They should be required to study them in the same way as they are required to read classic works in literature. In fact these works are of double value as they contain good literature as well as good music. If these works are well studied in high school, the young folks will continue to sing them at college and in community choral societies.

Suppose that these young people were to read only light fiction and not be required to read good literature, what would be the result? It is easy to see that they would not become familiar with the classics and would fail to gain a knowledge of good English.

[Continued on page 35]

Alice Garrigue Mott

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Musical America's Open Forum

[Continued from page 34]

I am sure that if the teaching of music in the grammar grades of our public schools was done so as to produce good sight reading, and if oratorio and good choral music were studied in the high school and continued at college, the future people of this country would have an entirely different attitude toward choral programs. Choral societies in the community and college would prosper.

CARL BORGWALD,

Director of Music, Central High School.
Duluth, Minn., Sept. 24, 1921.

A Composer Complains

To the Editor of MUSICAL AMERICA:

I would like a word on a few of the so-called great music publishing houses of this country. A composition is sent them, they never even look at it, but return it with a little printed slip, which informs you that they have thousands of compositions ahead of yours—in fact enough to last them for over a year. Back it comes—instead of flat and first-class postage—third class and rolled, and, as far as utilizing again for mailing purposes, absolutely useless.

Now in lieu of the "junk" these firms put out, would it not be better for them to look over a manuscript, find out if there is any merit or novelty, etc., in it—and if so give that composition the preference in publishing over the thousand ahead of it, which are "rot"? No! They return it to you, not having taken the trouble to even glance over it.

This is an unsavory state of affairs. If a man has a "name" they will take chances on publishing anything he sends them—even if they know it is "punk," for they think that it will sell better than a composition by an unheard of composer, even if his or her work is magnificent. This is a great "howdy-do"—is it not?

The American composer stands about as much chance in music as a grease spot in Hades. He is a *non est* quantity in the music game from an executive or creative standpoint, and you all know it. I have been in this game for many years and you can't tell me "any different."

The best thing all American composers can do is to file away neatly in the cabinets all manuscripts, kiss them all a fond good-bye and bury them for the next generation to uncover. The only ones making a success of the music business are the New York "jazz" kings. I say New York with a meaning, for there are

no composers outside of that "merry-go-round," and our only aspirants for the halls of fame are Irving Berlin and a few others.

A SUBSCRIBER FROM THE "WILD AND WOOLLY WEST."

Los Angeles, Cal., Sept. 24, 1921.

Works by Goossens

To the Editor of MUSICAL AMERICA:

In your issue of Sept. 3 there appeared an admirable article by Mr. D. C. Parker on Eugene Goossens.

Being familiar with all of Mr. Goossens' published compositions, I find incorrect the statement made by Mr. Parker in his article that "Tam o' Shanter" is "one of 'Two Pieces' for orchestra, the other being 'By the Tarn.'" According to my knowledge of the situation "By the Tarn" is one of "Two Sketches for String Quartet," the other being "Jack o' Lantern." These pieces are published as "Two Sketches for String Quartet" and were first produced in America by the Zoellner String Quartet. Afterward Mr. Goossens arranged "By the Tarn" for string orchestra with one clarinet, I believe.

A. WALTER KRAMER.

New York, Sept. 14, 1921.

LAUD SCOTTI OPERA IN SAN FRANCISCO

Angeles Ottein Captures Audience in Performance of "Barber of Seville"

SAN FRANCISCO, CAL., Sept. 24.—The second performance of the Scotti Grand Opera Company in its two weeks' engagement here presented a new singer to San Francisco audiences—Angeles Ottein, who assumed the stellar rôle in the "Barber of Seville" at the Exposition Auditorium on Sept. 20. This artist proved herself to be a coloratura soprano of rare quality, with a personality that is captivating. The audience did full homage to Riccardo Stracciari in the rôle of the barber, Figaro, and Charles Hackett was given a prolonged and enthusiastic welcome, but it was unmistakably Ottein's night.

The rôle of Rosina fitted her tempera-

mentally as well as vocally. Her tones have genuine color. Her interpretation of the part was vested with a spontaneity which can be imparted only by youth. She dimpled with roguishness and accompanied the action of the piece with delightful whimsicality. Her tonal purity and the ease with which she negotiated the trills were remarked. Her genial manner of taking the audience into her confidence as the story unfolded assured her of popular success.

Stracciari made the "Largo al Factotum" admirable indeed, and throughout the three acts he exuded humor.

Among the offerings which went over the footlights to the baritone was a gray velvet box which contained a gold medal inscribed with an appropriate legend, sent by his Italian friends in San Francisco. Another token of appreciation was a giant laurel wreath and a great sheaf of roses. Stracciari insisted upon Hackett sharing the laurel. Hackett's singing of "Ecco ridente il cielo" brought many in the house to their feet as the aria rounded to its close in an effortless burst of song. With each appearance of the three artists the applause grew more demonstrative until it assumed the nature of an ovation.

On the preceding night Antonio Scotti, Mario Chamlee and Geraldine Farrar shared honors in "Tosca," the opening opera of the engagement. M. H. H.

Margaret Eldridge, Pianist, to Make Début This Season

Among the new pianists to make their début this season under S. Hurok, concert manager, is a young American, Margaret Eldridge. Miss Eldridge hails from Tennessee and has been studying the last few years with Prof. Willy Westony, one of the few remaining pupils of the great Franz Liszt. Miss Eldridge will give her recital in the Town Hall, New York, on Thursday evening, Nov. 17.

Nyiregyhazi at Carnegie Hall

Erwin Nyiregyhazi, the young Hungarian pianist, when he leads off the season at Carnegie Hall with a recital on Oct. 1, will include in his program the Brahms Sonata in F Minor and compositions by Grieg, Chopin, Tchaikovsky, Rummel and Liszt.

Simmons to Sing Mabel Daniel's Songs

William Simmons, baritone, has been engaged for a concert of the Chaminade Club of Brooklyn for an afternoon of Mabel Daniel's compositions, to be given at the Pouch Galleries. Mr. Simmons, who has appeared, singing Miss Daniel's music at the MacDowell Club of New York and the Musical Club of Philadelphia, will on this occasion sing her composition, "The Desolate City," and other new works by the composer.

Marjorie Squires Will Give New York Recital This Month

Marjorie Squires, American contralto, will give her first New York recital on Saturday afternoon, Oct. 29, in the Town Hall. Miss Squires achieved a big success with the New York Symphony during their recent summer season at Chautauqua, N. Y.

Roderick White Engaged as Assisting Artist for Emmy Destinn

Roderick White, violinist, has been engaged as assisting artist for the tours of Mme. Emmy Destinn, dramatic soprano, who will open her season with a recital in Carnegie Hall on Oct. 28. She will visit the West coast, where she is booked from December until January, and will return through the Southern States. Mr. White will fill a few independent engagements before the opening of the tour and also in the West and South. He will be heard in Aeolian Hall recitals in October and February, as originally planned, under the management of Evelyn Hopper.

STUDIOS OPEN IN SEATTLE

E. Robert Schmitz Gives Music Lectures—Coliseum Symphony Concert

SEATTLE, WASH., Sept. 22.—E. Robert Schmitz, French pianist, recently gave a course of four music lectures under the auspices of the Sunset Club; his subjects being "Keys and Their Relationships," "The Evolution of the Piano," "The Dance" and "The Fine Arts—Cubism and Classicism."

Henriette Michelson was soloist on Sept. 11 with the Coliseum Symphony and gave a creditable performance of Liszt's E Flat Concerto. Robert Edmonds, tenor, sang with the same orchestra the week previous.

The opening of the Cornish School Sept. 6 was the occasion for a large registration in the department of dancing, drama and music. Mme. Barbareux Parry, whose system of vocal teaching is based on the idea of treating the voice as a stringed instrument, has given a number of lectures on her vocal method. Among the teachers who have returned to open their studios are Marjorie Miller, violinist, and Arville Belstad, pianist.

A farewell reception and banquet was given to Mme. Mary Louise Clary, contralto, who has conducted a vocal studio for the past fifteen years in Seattle. Among those who attended were James Hamilton Howe, Claude Madden, Montgomery Lynch, Clifford W. Kantner, Rev. Herbert H. Gowen, Dr. Franklin S. Palmer, John M. Spargur, Ada Deighton Hilling and David Scheetz Craig. D. S. C.

To Aid Valentine in Concert

At the recital which he is giving at Aeolian Hall on the evening of Oct. 1, Gus Valentine, the Canadian harpist, will have as assistants Alberto Bachmann, French violinist-composer; Dora Bellini, lyric soprano, and Robert Gaylor, organist and accompanist. Mr. Bachmann will present his new Suite Romantique. Miss Bellini, making her New York début, will have a group of songs in Italian, French, Spanish and English.

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Mr. Parker has a voice of much beauty and his musicianship is very unusual, added to which he has the ability to "tell his story" in a peculiarly ingratiating way—and when to his fine enunciation and beautiful coloring of texts is added the charm of his brief but very fine explanatory comments—an evening of song from him becomes one of rare delight.—*C. E. Watt in Music News.*

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Story of Adolph Brodsky Related in Book by Wife

Mrs. Brodsky Presents Absorbing Narrative in "Recollections of a Russian Home"—How Her Gifted Husband Won Fame as a Violinist—Championing the Cause of Tchaikovsky When His Music Provoked Frowns—Claude Landi Accomplishes Fine Work in Translating Bernardi's "Counterpoint"—Herbert Antcliffe Interestingly Discusses the Nature of Music

A DELIGHTFUL book, "Recollections of a Russian Home" (London: Sherratt & Hughes), by Mrs. Adolph Brodsky, has made its way into the hands of the present reviewer through the kindness of his brother-in-law, William Franklin, a former pupil of Adolph Brodsky in Manchester, England. The book, it appears from the prefatory note, was first published in 1914, the volume now at hand being the second edition. Mrs. Brodsky recently sent a copy of the book to Mr. Franklin as a greeting from her husband and herself.

Mrs. Brodsky has written a charming narrative of her life, covering the period before she became the wife of the famous Russian violinist and the years following her marriage. All through it one feels the modesty of the author and her very genuine quality, the quality that has prompted her to set down some of the countless experiences which she and her husband have enjoyed. There is nothing of pose or gesture in the story of what took place over the years; there is sincerity of expression and a genial something that those who knew the Brodskys assure us is one of their most marked characteristics. Adolph Brodsky has been professor at the Royal College of Music at Manchester for many years; and it is to the "Sustentation Fund" of the institution that the proceeds from sales of this book have been diverted by his wife, a generous act.

Mrs. Brodsky was born in the south of Russia. She tells of her girlhood there, of the visits of Adolph Brodsky (she refers to him as A. B. throughout the book) to her father's house, of the music they enjoyed when he came, of the correspondence with him after his graduation from the Vienna Conservatory, when he was touring in Russia. At twenty-four Brodsky was appointed assistant professor of violin at the conservatory in Moscow. Interesting is the arrival of the pair in Sebastopol, where they went to the priest in the cathedral to be married and were married on May 13, 1880. They left Sebastopol and went to Alooshta, a then rather primitive Tartar village. At the time Mrs. Brodsky relates her husband was practising the Tchaikovsky Concerto, now played by all seventeen-year-old violinists, but then considered impossible and rejected by none other than the teacher of "the Mischas and the Jaschas and the Toschas." Their financial condition is revealed in the following: "Our quiet country life was interrupted at times when our money came to an end. Then A. B. would leave me for a few days and give a concert at some town in the Crimea. Each time he returned with fresh supplies and we went on for some time longer." A tour of the Caucasus, more success, and then the decision to play abroad and win international fame brought Brodsky to Paris the next month. His wife remained in Kieff.

In Paris Saint-Saëns was very kind to him, introducing him to conductors and playing chamber music with him. There, too, he met Turgeneff and Sarasate, the latter at the home of Lalo. Back to Russia, where he joined his wife, and then in the autumn of 1881 they went together to Vienna. There he met again Hans Richter, who was a fellow student in the conservatory some years before. Brodsky it was who took the Tchaikovsky Concerto to Richter and said he wished to play it at the Vienna Philharmonic concerts. Richter advised him to play it at one of the "Novelties Rehearsals" before a committee of members of the orchestra who passed on the merits of new compositions. Brodsky did. The committee decided at once that Adolph Brodsky should be soloist at one of the season's concerts, but that he should not play the Tchaikovsky Concerto! Brodsky's friends

advised him to play one of the Bach Concertos or the Mendelssohn, that he would have greater success with them. But he decided to play the Tchaikovsky or nothing. Those were days, Mrs. Brodsky assures us, when there was a strong prejudice against all Russian music, especially that of Tchaikovsky, among the conservative patrons of the "Wiener Philharmonie." But Adolph Brodsky triumphed that night in the Tchaikovsky Concerto and his future was assured. The newspaper critics gave the concerto a thorough "roasting," but all praised the performance of Brodsky.

Following this the Brodskys toured through Germany and Austria, engagement after engagement coming to the violinist, who was recognized as one of the most distinguished artists in his field. He continued to play the Tchaikovsky Concerto, his performance of it in Mannheim enthusing the violinist, Karl Halir, so much, that Halir decided to study it himself at once. Tchaikovsky was very grateful to Brodsky for his championship of the concerto, and decided to change the dedication (which had been to Leopold Auer) to Adolph Brodsky, beginning with the second edition and for all future editions. As Mrs. Brodsky says: "Few people know of the first edition, and so the work is usually known as being dedicated only to Brodsky." She also tells us that her husband would have preferred Tchaikovsky to write another concerto for him. In 1882 they went to London, where Brodsky played the Tchaikovsky at a Richter concert and again won immediate success. Shortly after he did it in Moscow and a few years later introduced it in Petrograd under Anton Rubinstein.

Germany again, and Leipzig: the Gewandhaus, where Brodsky's playing won him the offer of first professor of violin at the Conservatory to succeed Henry Schrader, who had left for America. He accepted. The opportunities for musical activity in Leipzig were then numerous. Brodsky organized his string quartet—Ottokar Novacek, second violin; Hans Sitt, viola, and Leopold Grützmacher, 'cello. Brodsky then appeared in his sonata concerts, quartet concerts, as soloist, with the orchestra. He met Hans von Bülow, Edvard Grieg, Sinding, Busoni and many others.

So runs this engaging book; it would not do to tell more of it here. Every music-lover will find it of interest, and to violinists, who know the high ideals for which Adolph Brodsky has stood throughout his career, it will be especially absorbing. Splendid is the portion dealing with Brodsky's coming to New York "as leader of the X Orchestra." The word "leader" is the English usage and means concertmaster, and Walter Damrosch could tell the reader something about the "X Orchestra." All the things printed about the Brodskys' stay in America are not exactly flattering to the American reader, but are in all probability very true. All American readers know Mr. X.

The twenty-seven pages, entitled "A Visit to Edvard Grieg," are new; that is, they have been added in the second edition. The chapter is of great interest and exceedingly well done. There are several illustrations in the book, a recent photograph of Adolph Brodsky, a picture taken of him as a boy in 1860, and a group picture at the Griegs' at Trolldhagen, with Brodsky's pupils, Alfred Barker and Anton Maaskoff. We remember the latter as a very gifted young violinist in New York years ago, when he was studying with Max Bendix, and wonder what has become of him. Mrs. Brodsky has done a work of distinct worth in her "Recollections of a Russian Home." She has told her story appealingly, simply and with genuine sincerity. It is, indeed, a splendid tribute to her husband's genius that she has written about him without the sentimental undertone that so often spoils the narrative of the lives of artists.

Valuable Work on Counterpoint

FOR the student there is much that is valuable in a reading of "Counterpoint" (London: Kegan Paul, Trench, Trubner & Co.; New York: E. P. Dutton & Co.) by G. G. Bernardi, professor in the Civico Liceo Benedetto Marcello at Venice. This two hundred page book

makes its appearance in the series known as "The Musician's Bookshelf," and has been translated into English from its Italian original by Claude Landi, the editor of the series.

In his preface Mr. Landi calls attention to the points in which Signor Bernardi departs from old traditions in his teaching of counterpoint and shows himself thoroughly in accord with the Italian author in the following. Says Mr. Landi: "If writing, in order to be good, must be of a contrapuntal character (and this, by the way, I hold to be by no means always necessary), there is no reason whatever why it should be in the style of Palestrina or of that of the madrigalists. There should be no compulsion in the matter. He who has a *penchant* for the Palestrinian style may indulge in it to his heart's content; but if another prefers to write in the idiom of his day—aye, even in the homophonic style—provided he be a *musician*, such an one should not be treated with contempt. Conservatism can be pushed too far; when it reaches the stage of mulish obstinacy it is time to call a halt." How hopeful this makes us feel for England's musical future! With theorists like Mr. Landi, the progressive Dr. A. Eaglefield Hull, and composers like Bax, Goossens, Ireland, Holst, Delius, Balfour Gardiner, the day of "Sterndale Bennett conservatism" is happily over in Britain. Allah be praised!

Signor Bernardi in his own preface gives the plan of his treatise very clearly and succinctly. The work is divided into sections, called "General Part," comprising Books I and II, and "Special Part," four books. The text is illustrated by musical examples, all excellently prepared. An interesting feature of the book is the appendix, which deals with the origin of the term counterpoint, tracing its development, taking up in order the "canto fermo"—we, in America, are more accustomed to its Latin name "cantus firmus"—and explaining its use among the antique composers, the human voice, its classification; and some observations on the various kinds of voices and concluding pages on the old modes.

The author calls attention to the fact that in this work he has confined himself to the *stile pieno*, and that in the new work, which he is now writing, entitled "The Forms of Thematic Composition," he treats of imitation and double counterpoint in a detailed way. Italian theoretical works have in the past been as rare in America as Italian symphonies, or works from the pens of Italian composers other than operas. One welcomes this admirable book by Signor Bernardi, which has come to us in so excellent an English version, for which Claude Landi deserves great praise and appreciation.

A. W. K.

The Nature of Music

MANY of the characteristics, and some of the limitations, of music as an art-form are outlined in "Short Studies in the Nature of Music," by Herbert Antcliffe (London: Kegan Paul, Trench, Trubner & Co.; New York: E. P. Dutton & Co.) That the audible art has developed from a simple means of expression of emotion, an instinctive venting of feeling, is the author's principal thesis. The pleasurable sensations which most music gives are caused "sometimes by its actual beauty of construction but more often by the fact that it arouses a certain sympathy between the one responsible for its expression (either composer or performer) and . . . the hearer. Sounds which do not arouse this sympathy fulfil only the minor functions of music."

As an art, however, music undergoes development from pure "emotional" sound through the stages of "crude" art, "artificial" art, art "for art's sake," to be at last a complete forceful expression of all emotions and moods! One is not assured of the contemporary degree of progress through this diagram, but there are signs, says the author, of a "return to nature" musically. This will occur when the art becomes the medium for "expressing all the emotions and thoughts of both the individual and the community." (This will come to pass in

the Dusk of the Censors, probably.) Meanwhile, one must practise. Our volume, which fits into a rather large pocket, sounds a warning: "Nature is not Art until Art is second Nature!"

Our concept of melody is changing, according to the author's analysis. The "tune" is not being discarded; rather are our conceptions of the tune becoming more catholic. Yet there are rivals to pre-eminence in importance nowadays. At least as vital to music are harmony, structure, rhythm, expressive accent and tone color. With this growth in resource and in the dimensions of the modern orchestra, an added finesse has not always been achieved. "Our ears have been coarsened by the clash of huge orchestras. . . . No composer ever lived . . . who conceived his music as it is heard when played . . . in the halls of to-day," the author points out. Quadruple fortissimi make unrecognizable even the heroically swagging themes dreamed in the study!

Essays on "program" music, the symphonic "poem," music as an educational factor, the relations of history and music, and the part that music has played in various world religions—these make up a volume that is illuminating.

R. M. K.

WESTVILLE, CONN.—The Ladies' Aid Society will sponsor a series of five concerts this season. The performances will be given at Woodbridge Memorial Hall.

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ment here on Sept. 12, giving her re-
cital "Concerning Program Music," and
featuring several numbers which are
novelties in this country. These in-
cluded Scriabin's "Satanic Poem," num-
bers by John Ireland and Arnold Bax,
and a recently published set by Mortimer
Wilson entitled "Silhouettes from
the Screen," personality sketches of
Charlie Chaplin, Mary Pickford, Theda
Bara and other motion picture stars.

LA FORGE AND BERUMEN IN AEOLIAN HALL CONCERT

Four Singers Trained by La Forge Share
in Program in Which Duo-Art
Figures

Preluding the opening of the recital
season at Aeolian Hall a concert was
given there on Thursday evening, Sept.
22 by Frank La Forge and Ernesto
Berumen, pianists, assisted by Charlotte
Ryan and Marguerite Schuiling, so-
pranos; Charles Carver, bass, and Ar-
thur Kraft, tenor. The Duo-Art Piano
also had a prominent part in the eve-
ning's proceedings, Mr. Berumen playing
with it a Schütt Canzonetta and a Baga-
telle by Maurice Dambois and Mr. Kraft
singing Lieurance's "Indian Love Song"
and the La Forge "Like the Rosebud"
and "To a Messenger," accompanied by
it, the piano parts recorded by the com-
poser. Mr. Berumen had a fine recep-
tion after his artistic demonstration, and
had to repeat the Dambois piece. The
Duo-Art Piano opened the program with
Ignaz Friedman's record of his own ver-
sion of a Gärtner Viennese Waltz, the
second of a series he has done. The
audience found this also to its liking, as
it did the final number, the Chabrier
"España" in its two-piano setting, played
by Mr. Berumen with Paquita Madri-
guera's record of the other part.

All four singers are artists who are
working with Mr. La Forge, and their
music on this occasion spoke volumes
for the training they have received. Mr.
Carver's artistic singing of Handel's
"Come, My Beloved," Tchaikovsky's "O
Speak Not, Beloved" and Grieg's "Thy
Warning Is Good" earned him imme-
diate approval. Mr. Kraft gave a de-
lectable performance of the "Dream"
from Massenet's "Manon" and songs by
Hüe, Kramer and Richard Strauss. As
an encore he sang the old English "Have
You Seen but a Whyte Lilie Grow," one
of the most exquisite examples of quiet
vocalism imaginable.

In Miss Ryan's singing of a group of
La Forge songs the audience took great
pleasure, the group including "I Came
with a Song," "Spooks" and the "Song
of the Open," all sung with beauty and
much style. Miss Ryan shared the ap-
plause with the composer. Her encore
was the "I Sent My Soul Through the
Invisible" from Lehman's "In a Persian
Garden." True to pitch and thrilling

were her high tones. Mr. Carver sang
another group, this time Mr. La Forge's
fine "Sanctuary," the old French "Le
Geant," the familiar Mexican "La
Paloma," with an admirable piano part
arranged by Mr. La Forge, and Val-
verde's "Clavelitos." He had a hearty
reception and added a Mexican folk-song,
which he sang beautifully.

The aria "Ritorna Vincitor" from
"Aida" gave Miss Schuiling abundant
opportunities and she rose to them with
fine results. Her voice is one of un-
usual range, and she has decided dra-
matic instinct. Her encore was the
Secchi "Lungi dal caro bene," which she
sang with opulence, her low voice re-
vealing itself as of superb quality. Mr.
La Forge played all the accompaniments
in a distinguished manner, with that
light and shade for which he is so justly
admired.

OPEN BROOKLYN OPERA

With Double Bill, Forces Directed by
Salmaggi Begin Fall Season

With the double bill of "Pagliacci" and
"Cavalleria Rusticana," the Brooklyn
Opera Company, Alfred Salmaggi, direc-
tor, opened its fall season on Sept. 17.
Felice Valbuena displayed a soprano
voice of fine quality in her rôle of *San-
tuzza*. The other principals of the eve-
ning included Viola Robertson as *Lola*,
Carmen Formica as *Mamma Lucia*, Wil-
liam Doriani as *Turiddu* and Enzo Sera-
fini as *Alfio*, all of whom contributed ma-
terially in making the performance a
complete success.

The outstanding feature of "Pagliacci"
was the masterly interpretation of *Canio*
by Nicola Berzola. Irene Welsh acquitted
herself well as *Nedda*, as did Leone Re-
coni as *Tonio*, Joseph Tudisco as *Beppe*,
and Vito Moscata as *Silvio*. Anthony
Paganucci was conductor for both operas.

Clarendon H. Pfeiffer Resigns Position
as Manager of Aeolian Hall

Clarendon H. Pfeiffer, for ten years
manager of Aeolian Concert Hall and
of the Artist Department of the Aeolian
Company, New York, recently tendered
his resignation. Mr. Pfeiffer, in his long
period of association with musical activi-
ties, has won the esteem of many ar-
tists.

Paul Bicksler's End Came on Very Eve of a Country-wide Tour



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The Late Paul Bicksler, Baritone

A young American singer of fine prom-
ise was lost on Sept. 15 when Paul
Bicksler succumbed to an attack of heart
failure, while in swimming at Lake
Hopatcong, N. J., as reported in MUSI-
CAL AMERICA last week. Mr. Bicksler
was on a picnic with some friends when
an attack while in the water brought to
a close a career which he was so eager to
pursue. He was buried in Wadsworth,
Ohio, where he was born and where his
home was. Twenty-nine years of age,
he was a graduate of Syracuse Univer-
sity. While serving in the Argonne with
the Seventy-seventh Division in the
heavy artillery he was gassed and spent
six weeks in a hospital.

He had studied voice in New York with
Adelin Fermin and had coached with
Walter Golde. This season he was to
have had an excellent opportunity to ap-
pear in concert, having been booked for
a solid tour of forty weeks all over the
country under the auspices of the Na-
tional Society for Broader Education,
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COLUMBUS, MISS.—Five thousand people attended the annual All Day Singing at the First Baptist Church in Columbus.

WATERLOO, IOWA.—Edna Cass has accepted a position as instructor in the vocal department of the music school at the University of Illinois at Champaign.

MORGANTOWN, W. VA.—Lydia I. Hinkel has been appointed instructor of music in the public schools. She will continue her private classes at her home in Franklin, Pa.

PARKERSBURG, W. VA.—Richard Hadley, tenor, of Boston, was soloist at the First Presbyterian Church recently. He was the guest of Dr. and Mrs. Gill I. Wilson of this city.

CHARLES CITY, IOWA.—Mary L. Caldwell has left for New York to reopen her piano studio, after spending the summer with her sister here and at her summer home in Nashua.

SAN FRANCISCO, CAL.—The Musicians' Union, No. 6, A. F. of M., is preparing for its second annual music festival and ball, to be given in the Exposition Auditorium on the evening of Nov. 11.

BRIDGEPORT, CONN.—Isabel Gregory, soprano, and Ethel Seamans, pianist, were the soloists at the musical program of the Business and Professional Women's Club at the Stratfield Hotel.

SPRINGFIELD, MASS.—The first rehearsal of the Springfield Choral Society was held in St. John's Congregational Church on Sept. 21. Several public performances will be given this season.

SYLACAUGA, ALA.—The Philharmonic Club has adopted a new name, and will be known in future as the Sylacauga Music Club. The reason for the change is that the name of the town may be included in the name.

JACKSONVILLE, FLA.—The local musical colony has been augmented by two newcomers who, besides being heard in concert, will be active in the teaching field. They are Gennaro De Lucca, pianist, and Hallie De Luca, mezzo-soprano.

CEDAR FALLS, IOWA.—Signe Holst of this city has accepted a position as head of the music department of Central College, Conway, Ark., and Theresa Wild has been appointed head of the music department of the State Normal at Macomb, Ill.

ROCKVILLE, CONN.—Marietta N. Fitch, president of the Connecticut Music Teachers' Association, will give a series of lectures on music appreciation during the fall and winter before the Business and Professional Women's Association of this city.

OTTAWA, CAN.—Creators' Band gave five concerts here to audiences that manifested such appreciation that the organization was re-engaged for next season. The programs were uniformly fine, and the singing of Carlo Ferretti, baritone, furnished the solo feature.

MOUNT VERNON, N. Y., Sept. 5.—The desire of many people to obtain photographs of Enrico Caruso, has led to vandalism in the Mount Vernon Public Library. Pictures of the late tenor have been torn from copies of MUSICAL AMERICA and other publications in the library.

WICHITA, KAN.—The Wichita College of Music and Dramatic Art opened its sixteenth year with a faculty concert at Philharmony Hall. The performers were Otto Fischer, Alma Hobson, Mary Enoch, Vera Haven, Ivan Benner, Theodore Lindberg, William Wrigley, Mona Hicks.

GREENVILLE, ALA.—In a musical revue given by the Knights of Pythias, at the Opera House, P. T. Harlong, Albert

Coker, Bernard Lockie, Nicholas Harris, W. D. Laney, George Hamrick and Dr. Samuel Hopkins were among the leading performers. The orchestra was conducted by Mrs. Claude Baisden.

BOSTON, Sept. 12.—Mr. and Mrs. George Allen Salmon of Newton Highlands announce the engagement of their daughter Bessie Talbot Salmon, to Raymond Symmes Pumpelly Fosgate of Framingham, Mass. Miss Salmon is a well-known soprano and has appeared here and elsewhere in concert work.

MERIDEN, CONN.—Theodore H. Weber, teacher of music and organist of the Main Street Baptist Church, was married recently to Margaret F. Smith of Warner, N. H. The couple will make their home in Meriden. Hans L. Bilger has accepted a position as instructor of music in Virginia College, Roanoke, Va.

BIRMINGHAM, ALA.—Mrs. Holley Cowherd was the soloist at the opening of the photographic section exhibit of the Alabama Art League. Another singer who has attracted attention here is a visitor from Canada, Mitzi Voght, of Hamilton, Ont., a lyric soprano. She will sing at musical functions during her stay of some months.

FOSTORIA, OHIO.—Ella F. Gaver, of Springfield, Ohio, has returned to Fostoria to begin her fourth year as supervisor of music in the public schools. Miss Gaver, who is a graduate of the Department of Public School Music, Cornell University, last year directed three successful performances of musical events and one operetta.

UTICA, N. Y.—Lulu Root, contralto, has returned to this city after a concert tour of New Zealand and the South Pacific Islands, as well as cities on the Pacific Coast and in the Middle West. Miss Root undertook the six months' tour under the direction of Ellison & White. She will begin the season as a concert singer in New York.

BELLINGHAM, WASH.—Maud L. Williams has returned from Seattle where she spent the summer in study with Calvin Brainard Gady and Boyd Wells at the Cornish School of Music. Mr. and Mrs. L. S. Pilcher of New York Community Song Service, Inc., are in the city promoting Bellingham Music Week, which will be held in October.

TROY, N. Y.—The Progressive Series of Piano Lessons has been adopted officially by the Emma Willard Conservatory of Music. The decision has been made in order that the conservatory connected with the Emma Willard School and Russell Sage College may become identified with the movement for the standardization of music teaching.

HARTFORD, CONN.—Eunice Finch Wright, pianist, was the principal soloist at a musical given at the home of Mrs. Edwin Young Judd at her summer home in Sachem's Head. Harry Berhman, leader of the Palace Theater orchestra, has opened a studio for the instruction of the violin. An operetta to be given by vocal students of Edith M. Aab is to be one of the features of the local season.

INDIANAPOLIS, IND.—Charles F. Hansen presented Jeanette Riker in a graduation organ recital at the Second Presbyterian Church. The church quartet, Mrs. James Bowry, Mary Moorman, Ernest Arthur and Charles Cleary, assisted. The noon-day organ recitals at the Christ Church, with Charles Hansen at the organ, and sponsored by the Board of Education and the Park Commissioners, were resumed last week.

NEW HAVEN, CONN.—The New Haven Opera Society has begun rehearsals for the production of a series of operas here under the leadership of Jacinto F. Marcosano. The Society has a membership of sixty of the leading singers and musicians in New Haven. A movement is under way to have the organization properly financed by a committee of fifty

leading business men. It is proposed to make the opera season a principal feature of New Haven musical activities.

BIRMINGHAM, ALA.—The Birmingham Music Study Club has launched a campaign for 1000 members under the direction of Mrs. W. I. Grubb, who has conducted other similar campaigns for this organization. The dues of five dollars admit all members to every concert which the club gives during the season. The Southern Club is also renewing its activities for the winter, and Fred G. Wiegand, the musical director, has planned a series of concerts for Sunday evenings.

MERIDEN, CONN.—A number of local musicians have been heard at a series of concerts given recently at the Y. M. C. A. They were Douglas A. Smith, J. W. Gearing, Mrs. Stanley B. White, T. W. Wilbur, Mrs. C. M. Allen, Mrs. W. S. Warren, Claude V. Sutcliffe, Miss Doris Twiss, Mrs. Lorenzo Hamilton, Miss Barnadette Beauchman, Richmond Rood, Miss Dorothy Clark and W. A. Vosper, and a quartet composed of Robert Service, Arthur Tinker, George C. Devaul and Wells Rockwell.

PITTSFIELD, MASS.—Mrs. George A. Deane has been elected president of the Tuesday Morning Club. Other officers are Mrs. F. M. Towne, first vice-president; Mrs. W. E. Hebert, second vice-president; Mrs. H. A. King, recording secretary; Mrs. Charles A. Holmes, corresponding secretary; Mrs. C. G. Simpson, treasurer; Susan J. Allen, Caroline T. Puffer and Mrs. Fred W. Adams, program committee, and Mrs. A. C. Harvey, librarian. An exceptional list of visiting artists has been arranged for the season.

JACKSONVILLE, FLA.—Lyman P. Prior is training a chorus for a concert to be given in October for the benefit of the people of Russia. It will be the first musical event to be held in the Tabernacle, with a seating capacity of 10,000 persons, erected about a year ago for Billy Sunday. Promoters of musical affairs are interested in the possibility of using the large structure for concert events. A program by Jacksonville artists is to be given at the benefit. The concert will be given under the direction of William Meyer.

UTICA, N. Y.—Reorganized for the coming year, the Park Baptist Church quartet now consists of Ethel Shanley, soprano; Mrs. Tracy E. Humphrey, contralto; Elliott H. Stewart, tenor, and Martin J. Sacco, baritone. The organist and conductor is James F. Sautter. Arrangements have also been made for a double quartet to present some of the well known cantatas. "The Holy City" will be sung on Oct. 12. Otto C. Bergner of this city has returned from Richfield Springs, a summer resort, where he directed the orchestras of the Bloomfield and Berkeley Hotels during the summer.

CHARLOTTESVILLE, VA.—Alfred J. Swan, who has conducted lecture courses in the Russian Collegiate Institute in New York, and has been connected with the East Side Music School, has been appointed assistant professor of music at the University of Virginia under Arthur Fickensher, head of the department. Mr. Swan has done a great deal of work in organizing and training children's choruses in Russia and in New York City. His compositions include a violin sonata, which was performed at the Musical Contemporary's concerts at Petrograd, and a number of songs and piano pieces. He is writing a Life of Scriabine.

SALT LAKE CITY, UTAH.—Lyda Edmunds of the L. D. S. School of Music, has returned to this city from Chicago, where she spent the summer months attending the master classes of Josef Lehinne and Rudolph Ganz. The L. D. S. School of Music has announced the appointment of Robert S. Fisher, a pupil of Adamowsky and Schencker and a scholarship student and former teacher at the Boston Conservatory, as cello instructor. Jane McGee has left to resume her music studies at the Northwestern University, Chicago. She is a resident of Price and during her stay there was heard in numerous recitals.

WARREN, OHIO.—The Dana Musical Institute opened its fifty-third year with the largest attendance in its history. The first recital was given in Dana Hall on Sept. 14, and consisted of numbers by the Institute Orchestra and soloists from the student body. Those taking part beside the orchestra were Arthur

Davenport, tuba; Lester Opp, cello; Celestia Ankney, soprano; Nellie Mae Gwynne, Florence Wiltshire and Ralph McFadden, piano. The ensemble organizations of the school are the orchestra of sixty players, the military band of forty players, the strong orchestra of thirty players and the chorus of one hundred singers.

OKLAHOMA CITY, OKLA.—The Schubert Choral Club assembled for the first time this season in the home of Mrs. G. R. Goodner. Clark Snell is the new conductor and the accompanist for the year will be Mrs. Stanley Draper. An interesting program was given by Mrs. George Forsyth at her organ recital in St. Paul's Cathedral. Among her numbers were the Rachmaninoff C Sharp Minor Prelude, and works by Guilman and Krebs. Mrs. Edna Lund was soloist at a meeting of the Rotary Club in Guthrie. She was accompanied by Vera Bump. The first rehearsal of the Apollo Club was held recently under the leadership of Edgar C. Cooke.

GREENFIELD, MASS.—Local musicians appeared in a concert recently given as a farewell to artists of Greenfield who left the city after their summer vacations. The program was given by a male quartet composed of William F. Haugh and Stanley Chapin, basses, and Edward J. Reynolds and L. S. Bigelow, tenors; and the following soloists: Eleanor O'Keefe and Beatrice Graves, sopranos; Florence Argy, contralto; Dorothy Brown, violinist; John J. Walsh and Mark Davis, tenors; Warren Brigham, cello; Mrs. John J. Walsh, pianists, and Aline Diamond, accompanist. The musicians in whose honor the concert was given were Mr. and Mrs. John J. Walsh, Dorothy Brown and Miss Cain.

WATERLOO, IOWA.—Kenneth E. Runkel gave an organ recital at Bethlehem English Lutheran Church, Fort Dodge, recently. It was Mr. Runkel's fourth engagement in Fort Dodge. He recently returned to Waterloo from Minneapolis where he was organist and director of Hennepin Avenue Methodist Episcopal Church during July and August. The choir of Grace Methodist Episcopal Church of this city of which Mr. Runkel is director of music, is rehearsing with a chorus at Vinton for a service on Oct. 2 in which more than sixty singers will take part. The new pipe organ will be used with several solos by Mr. Runkel. The choirs of this church and the First Evangelical Church have commenced rehearsals for a cantata to be given in Grace Church Nov. 19.

SAN FRANCISCO, CAL.—Rehearsals for the forty-fifth season of the Loring Club, a chorus of male voices, were resumed this week under the leadership of Wallace A. Sabin. The first of the four concerts to be given during the season will be in October. The following officers have been elected: George W. Hind, president; E. L. Heuter, first vice-president; E. C. Hutchinson, second vice-presidents; Matthew McCurrie, secretary; Edward Calame, assistant secretary; R. S. Clarke, treasurer; Wallace A. Sabin, conductor; George Perlenky, librarian; Advisory Board, M. J. Fontana, John B. McGregor, Dr. B. W. Lealand, Frank A. Somers, L. S. Sherman, Dr. F. B. Carpenter, Music Committee, J. C. Fyfe, W. W. Davis, Frederick Maurer; Voice Committee, H. M. Alexander, W. J. Molitor, J. R. Rowe, C. C. Crane; Reception Committee, C. L. Hanke, W. F. Stapff, Griffith Williams and Matthew Parker.

SYRACUSE, N. Y.—Large audiences have attended the recent series of band concerts at the New York State Fair grounds on the shores of Onondaga Lake given by Conway's Band. The six concerts were admirably arranged by Capt. Patrick Conway, bandmaster. The soloists were Jane Neilson, soprano; Ernest F. Pechin, cornetist; Pedro Lozano, trombone player, and Joseph La Monaca, piccolo player. George Kasson Van Deusen, organist St. Paul's Episcopal Church, has returned from a three months' visit in France. Frederick G. Weper has been appointed director of the Syracuse Conservatory of Music. He has resigned from his position as orchestra leader at the Onondaga Hotel, but will continue to conduct the orchestra at Keith's Theater. The Opera Association and Dr. Henri de Pavloff, who recently became associated with Clark's music house, have started a movement for a symphony orchestra.

In Music Schools and Studios of New York

NEW DILLER-QUAILE STUDIO

Angela Diller and Elizabeth Quaile, teachers of piano and theory, have taken new and larger studio quarters at 59 East Seventy-fifth Street, where they will continue their work together as in the last twelve years. Though they consider it desirable that students should work with both Miss Diller and Miss Quaile, theory being the special province of the former and piano technique of the latter, this is not compulsory, and students may enroll for either theory or piano alone, as they may desire.

Miss Diller and Miss Quaile are writing and editing a series of educational works. The volumes which have thus far been published include Three Solo Books and Two Duet Books for Piano. A Third Duet Book is in press. G. Schirmer, who publishes these works, has also issued "Tunes from Many Lands." The Willis Music Company's imprint is on the volume of piano solos and duets, "When All the World Was Young." Schirmer publishes Miss Diller's "First Theory Book" and is to bring out the Diller-Page "Duets for Two Beginners."

RUSSELL SNIVELY GILBERT BACK IN NEW YORK

Having closed his summer studio at Spring Lake, N. J., Russell Snively Gilbert is to reopen his New York studio on Oct. 5. On Mondays and Thursdays he will teach at the Seymour School of Musical Re-education. Besides his regular lessons in piano and composition, Mr. Russell is offering a special course for vocal students in piano and keyboard harmony. Most vocal students hear their music melodically; a few hear it rhythmically; the artist hears it harmonically as well. Practical knowledge of the piano, according to Mr. Gilbert, is the key to hearing it in all three ways. The Heidelberg Press of Philadelphia has just issued a book on this subject by Mr. Gilbert, under the title of "Suggested Piano Study for the Vocal Student."

FRANK LA FORGE'S PUPILS IN CONCERT

In a concert program given by a number of Frank La Forge's artist pupils at his New York studio, Arthur Kraft, who has been advancing steadily as a concert artist, was heard in a group of songs comprising "Le Réve," from Massenet's "Manon," Hübner's "A des Oiseaux," and Strauss' Serenade. Mildred Wallace, contralto, sang some Brahms songs, and Charlotte Ryan, soprano, gave three La Forge songs—"I Came with a Song," "Spooks," and "Song of the Open." Others who contributed solos were Anne Jago, Della Baker, Jean Johnson, Marguerite Schilling, and Charles Carver, and the program was completed by the La Forge Quartet in excerpts from Liza Lehmann's "In a Persian Garden."

KLIBANSKY PUPILS SECURE ENGAGEMENTS

Sergei Klibansky has announced several new engagements for his pupils. Miriam Steelman has been engaged as soloist at the opening of the new Stacy Trent Hotel, Trenton, N. J., and Lottice Howell for a two weeks' engagement at the Branford Theater in Newark, N. J. He also has been re-engaged to sing at the Strand Theater in Albany, N. Y. De Vecmon Ramsay just closed a very successful tour, appearing in ninety-one concerts. Grace Hardy achieved a success with her recital in Marshall, Tex. Mr. Klibansky re-opened his New York studio Sept. 19. He will give several out-of-town recitals with his pupils this month.

PILAR-MORIN STUDENTS IN OPERA

Among the newcomers in the operatic field this year is Josephine Lucchese, who owes her ability to portray her rôles to the careful coaching in acting given her by Pilar-Morin, the actress and pantomimist of international reputation. Under Pilar-Morin's guidance Miss Lucchese has been transformed from a concert singer into a singing actress, who won the instant approval of Fortune Gallo and an immediate engagement from him. Madeline Keltie, now in her second year with the San Carlo forces, is also a product of the Pilar-Morin studio. Miss Keltie's successes as *Butterfly*, *Nedda*,

Musetta and Micaela were all coached with Pilar-Morin.

RUSSELL STUDIOS OPEN IN NEW ENGLAND AND NEWARK

The Russell Studios at the Normal Institute, Carnegie Hall, New York, and at the College of Music, Newark, opened the season the week of Sept. 5. The departments under the personal direction of Louis Arthur Russell are voice culture, singing, personal expression, recital, concert and oratorio repertoire, piano, organ and theory. Mr. Russell will resume in his Carnegie Hall studios a Friday evening class in vocal art for professional singers and advanced students, for the study of ensemble and solo singing, phonetic diction, etc. Auditions are now being held.

JACOB GEGNA OPENS NEW STUDIO

A new studio has been opened by Jacob Gegna, violin teacher, at 2231 Broadway. He continues to teach also at his residence studio. Mr. Gegna, who was a pupil of Professor Auer in Petrograd, was recommended by him to the position of head of the violin department of the Poltava Conservatory of the Russian Imperial Musical Society. Since he came to New York in 1914 his pupils have included Sammy Kramar, the boy violinist, and Gabriel Engel, who has been heard twice in recital at Aeolian Hall.

CHALIF SCHOOL BEGINS FIFTEENTH YEAR

Opening on Oct. 1, the fifteenth year of the Chalif Russian Normal School of Dancing will offer a Christmas holiday course, daily from Dec. 19 to Dec. 30 except for Christmas Day, besides the several regular courses. Besides Louis H. Chalif, the faculty includes Rose I. Byrne as teacher of ballroom dancing and assistant in other branches; Edward Chalif, assistant teacher of dancing, and Elizabeth Gilfillan, musical director. A program will be given at Carnegie Hall on the evening of Jan. 28 for the benefit of the Scholarship Fund.

ARTHUR PHILIPS' PUPILS SING AT PICTURE THEATER

Artist pupils of Arthur Philips supplied the entire musical program for one week at the Capitol Theater recently. The chief attraction was the singing of Arthur Hackett, tenor, who met with a fine reception from capacity audiences. The Capitol Quartet, also well received, comprised the following pupils from the Philips studio; Elizabeth Ayers, soprano; Louise Scheerer, mezzo-soprano; Ava Bombarger, tenor; Peter Harrower, bass.

CLARENCE ADLER RESUMES WORK IN CITY

Clarence Adler has resumed work with his piano pupils at his New York studio. Several new pupils have come to him this season from various parts of the country. He has been re-engaged for master classes next summer at the College of Music in Cincinnati. While he was there this summer he edited and revised the piano works of Brahms for the Composers' Music Corporation.

MR. AND MRS. JOHN W. NICHOLS RE-OPEN CARNEGIE HALL STUDIOS

Mr. and Mrs. John W. Nichols, tenor and pianist, will reopen their studios in Carnegie Hall on Oct. 1. Mr. and Mrs. Nichols had a record season of teaching at the University of Vermont summer session, after which they spent several weeks in Nova Scotia. Mr. Nichols had charge of the vocal work at Vassar College. Mrs. Nichols is an artist pupil of Ethel Leginska.

McCONNELLS IN VAUDEVILLE

Following their success last year as "headliners" in vaudeville throughout the country, Harriet and Marie McConnell in their novelty act called "Trills and Frills" have again been booked for this season. They opened in Newark on Sept. 26 and will appear at the Riverside Theater in New York the week of Oct. 3. They are both pupils of their mother, Mrs. E. B. McConnell.

AUSTIN-BALL STUDIO BUSY AGAIN

T. Austin-Ball, bass, has returned from his vacation spent at Westhampton, L. I., and resumed his teaching for the season on Sept. 19. Mr. Ball is teaching both at his residence studio in Montclair, N. J., and at Carnegie Hall, New York. He is again active as bass soloist at the Central Presbyterian Church in Montclair.

ELINOR COMSTOCK PREPARES FOR OPENING OF SCHOOL

Elinor Comstock has returned to New York with a fund of new ideas after a summer spent at North East Harbor, with the musical colony which gathers there. Her music school will open on Oct. 5. Miss Comstock is now conducting examinations and interviewing pupils in preparation for her piano class.

ADELE LUIS RANKIN RE-OPENS STUDIO

Adele Luis Rankin, soprano and teacher of singing, re-opened her studio on Sept. 19 after a vacation which included a month in the Adirondacks. Harold Waters will be Miss Rankin's secretary and accompanist this season. One of Miss Rankin's pupils, Grace Fisher, lyric soprano, has been singing at the Palace.

EDMUND J. MYER RETURNS TO CITY

Edmund J. Myer, singing teacher, who has been spending his vacation at Point Chautauqua, N. Y., has just returned to New York and has reopened his studio. He has been busy with his book, "A Key to All True Conditions of Tone in the Singing Voice."

NEW QUARTERS FOR LA FORGE-BERUMEN STUDIOS

After Oct. 1 Frank La Forge and Ernesto Berumen will be located in their new quarters at 14 West Sixty-eighth Street. The interior of this studio is being entirely reconstructed after plans by Mr. La Forge.

FREDERIC WARREN IN NEW STUDIO

Frederic Warren is already installed in his new studio at 370 Central Park West, New York, and has resumed teaching prospective artists for future series of his Ballad Concerts.

In Chicago Studios

Chicago, Sept. 26.

Former students of the Chicago Musical College who have accepted teaching positions for the coming season include Ingeborg Oland and Evelyn Hansen, who have joined the piano faculty of the McPhail School, Minneapolis; A. O. Wright, who is head of the piano department of the State Normal College of North Dakota at Valley City; L. B. Murdock, head of the piano department of Lombard College, Galesburg, Ill.; Cora Armstrong, a member of the vocal faculty of Bethel College, Hopkinsville, Ky., and Elizabeth Bell, who is teaching voice at Marshall, Ill. Dorothy Bowen, also a former student of the college, is on a concert tour in Ohio and Kansas.

Several vocal students of Vittorio Treviani, bass of the Chicago Opera and Ravinia forces, have advanced to the operatic stage. Among these are Arthur Boardman, tenor, who has been engaged to sing in "Carmen," "Robin Hood" and several other productions of the Dunbar Opera Company; Gaetano Viviani, baritone, now with the San Carlo Grand Opera Company; Mary McCormic, soprano, whom Mary Garden chose as her successor in "Louise," and who will be heard with the Chicago Opera Co. this season, and Horace Davis, tenor, now appearing in light opera productions of Henry W. Savage.

CHICAGO, Sept. 17.—Carol Robinson, pianist, conducted classes in coaching at the College of Our Lady of the Lake in San Antonio, Tex., in July. Miss Robinson also gave recitals during the summer and expects to make a concert tour of the South this winter.

CHICAGO, Sept. 17.—Frank Parker, baritone, of the faculty of the American Conservatory, will give a recital at Joliet, Ill., the first week of October. He will also be heard in a musicale of the Lake Forest Woman's Club, and the Dearborn Chapter of the Daughters of the American Revolution.

In Boston Studios

Boston, Sept. 26.

Frederick W. Wodell has begun his twenty-eighth season here as vocal instructor. He is preparing one soprano from the West for special costume recital work and several of his former pupils are working with him adding to their repertoire for concert use.

Louis Schalk, teacher of singing, has returned from a summer spent in Saco, Me. He opened his Worcester studio on Sept. 19 and resumed his season's work in Boston on Sept. 20.

Albert Edmund Brown, former president of the Eastern Conference of Music Supervisors, has resumed the teaching of singing with studios in Lowell, Mass., and in this city.

Arthur J. Hubbard, voice teacher, has reopened his studio after a vacation spent in the Colorado Rockies. Mr. Hubbard visited for several days with Wadsworth Prevandie, a former pupil, in Louisville, Ky., and also spent some time with Charles Hackett of the Metropolitan Opera, who sang during the past summer with the Ravinia Opera in Chicago. Vincent V. Hubbard, Mr. Hubbard's son, has been studying repertoire for the past three months in Paris with the leader of the Paris Opera. He will return home about Oct. 1.

Harriet Eudora Barrows, teacher of voice, who spent the summer at Boothbay Harbor, Me., has opened her studio in Trinity Court and will devote her entire time the coming year to her Boston pupils. Heretofore Miss Barrows divided her week between this city and Providence, R. I.

Mrs. T. Handasyd Cabot of Boston and Dublin, N. H., opened the studio of her father, Ralph Pumpelly, in Dublin, on Sept. 7, with a recital by Charles Anthony, pianist and playwright.

Carmine Fabrizio, violinist, returned this week from a summer spent at Camp Veritas, Plattsburg, N. Y. He has opened his studio in the Hotel Hemenway and will divide his season between teaching and concert work.

PASSED AWAY

Joseph C. Kempf

UTICA, N. Y., Sept. 26.—Joseph C. Kempf, founder of the firm of Kempf Brothers, music dealers, died Sept. 18, at his home in this city, following an illness of long duration. Mr. Kempf was born in Newport, Herkimer County, New York, in 1853, and resided in Utica since his childhood. In 1880 he and two brothers, Frederick and Charles, began a business for the sale of pianos and musical instruments. On the death of Mr. Kempf's brothers his two sons, Charles S. and William J., became associated in the business. Charles S. Kempf died in 1920 and two other sons, Fred M. and Raymond A. Kempf, entered the firm. A few years ago failing health caused the retirement of Joseph C. Kempf.

A. E. P.

Gordon R. Peters

UTICA, N. Y., Sept. 26.—Gordon R. Peters of Cranberry Lake, N. Y., well-known organist and pianist, died on Sept. 18, in a local hospital following an operation. He was twenty-nine years old and a musician of great promise. He was teacher of piano and served several years as organist of St. Andrew's Church, Utica. With his wife, Mildred Penner Peters, a talented violinist, he was heard in concert throughout the States. Mr. Peters leaves a widow and one son, Charles Gordon Peters.

A. E. P.

Alwina Habelmann

HONESDALE, PA., Sept. 24.—Alwina Habelmann, widow of Theodore Habelmann, one of the prominent singers at the Metropolitan during the Stanton-Damrosch régime, and herself at one time a *première danseuse* at the same theater, died on Sept. 16, in her fifty-fifth year. She is survived by a son and a daughter.

Sinding Looks to America for New Musical Developments

Norwegian Composer Arrives in America to Take Up Post at Eastman School, Rochester—Declares That with New Traditions Grafted on Old Our Musicians Should Produce Something Unique in Art—Sees Symphony Orchestra as the Best Means of Promoting Music Appreciation—Will Conduct Master Classes in Composition

CHRISTIAN SINDING, the eminent Norwegian composer, arrived in New York on Sept. 20, and immediately left for Rochester, N. Y., to take up his duties as a member of the faculty of the Eastman School of Music, where he will conduct master classes in composition. Mr. Sinding comes in place of Jean Sibelius, the Finnish composer who was originally engaged by Alf Klingenberg, director of the school, but who asked to be released from the contract on account of a nervous breakdown.

"I am much interested in the musical situation in the United States," said Mr. Sinding, "and if I can do anything to aid in the development of your musical talent, in whose ideals I have a firm belief, I shall be proud to do so. At any rate, I am prepared to devote the best that there is in me to that end. When Mr. Klingenberg cabled to me offering me the position, I accepted at once not only because he and I are old friends, but because his program of work, the ideas he is attempting to put into effect, appealed to me as being the sort of idealism necessary to make a project of this kind a success. So, here I am, ready to start work!"

Future for American Music

"It seems to me that in your great country you have unlimited possibilities for musical development. You have all the advantages of centuries of musical culture in Europe, of years of study of the masters. It is yours to begin where they left off and there is, or should be, no limit to what can be accomplished, and I am proud that I am to have a hand in it. With your new traditions grafted upon the old, something new and unique should spring forth and I am of the firm opinion that it is a duty and a pleasant duty, to realize these possibilities to their fullest extent. Mr. Eastman, in establishing the school that bears his name, recognized the cultural possibilities of good music and I feel honored in being selected to become a part of such an influence for uplift in the best sense of the word.

"I am particularly interested in developing an orchestra in connection with the school. I have been told there are comparatively few orchestras worthy of the name in this country. This is regrettable if true, but the way to insure a good orchestra for every community is to get people sufficiently interested in orchestral music, and then they will demand it. A great orchestra is the best means of hearing and understanding great music. You may write or read volumes describing truly great compositions, but unless people actually hear them they might as well not have been

written. In Gothenberg, Sweden, for instance, a city of less than 200,000 inhabitants, people of all classes flock to the symphony concerts. There is no reason why the same condition should not obtain in America.

Importance of Schools

"You see, in listening systematically to great music, not only is the aesthetic sense stimulated but the soul profits as well, and in my estimation music and religion go hand in hand in making us better men. True music demands earnestness of soul, the devotion of a real prayer, and I ask nothing better than to be an apostle of music as a soul fortifier.

"The future of music in this country lies largely in the hands of the great music schools such as that to which I am now going in Rochester and the fact that I am here shows my belief in its possibilities."

Mr. Sinding brought with him a copy of his third symphony, his latest orchestral work. This is the first copy of the work to come to the United States, but it may not have its first performance here until the symphony orchestra which is to be one of the features of the Eastman School, has been organized. It has been played in Christiania, Berlin, and by Nikisch with the Gewandhaus Orchestra in Leipzig. On the last occasion a strike in the city's electric plant caused all the lights to go out during the performance. After a short wait, candles were brought for the conductor's desk, but the orchestra had learned the work so well that they played it through in almost total darkness, winning an ovation for themselves, the work and the composer.

Musical Uplift in Norway

"The musical development in my native land since the war has been of decided interest," said Mr. Sinding. "Time was when the Norwegians were the most conservative people musically that you can imagine. They clung to all that was old and tried. Then, with the war came an upheaval. Hard times made it necessary to disband some of the orchestras because of lack of funds for their support. With the coming of peace came a new development, and Norwegian musicians began to realize that there was much of good and interest in the newer music. Hence, I look for remarkable development sooner or later. When you realize that the total population of Norway is only two and a half millions, less than half of Greater New York, you will admit, I think, that my people have done remarkably well in music as they have in other directions."

Mr. Sinding was born at Kongsberg, Norway, in 1856, and studied for the greater part at the Leipsic Conservatory under Zwintscher, Reinecke, Schradieck, Roentgen and Jadassohn. While still a young man he determined to devote himself entirely to composition, and his success has been continuous. He has published compositions in every form of specializing in orchestral works and chamber-music compositions. He

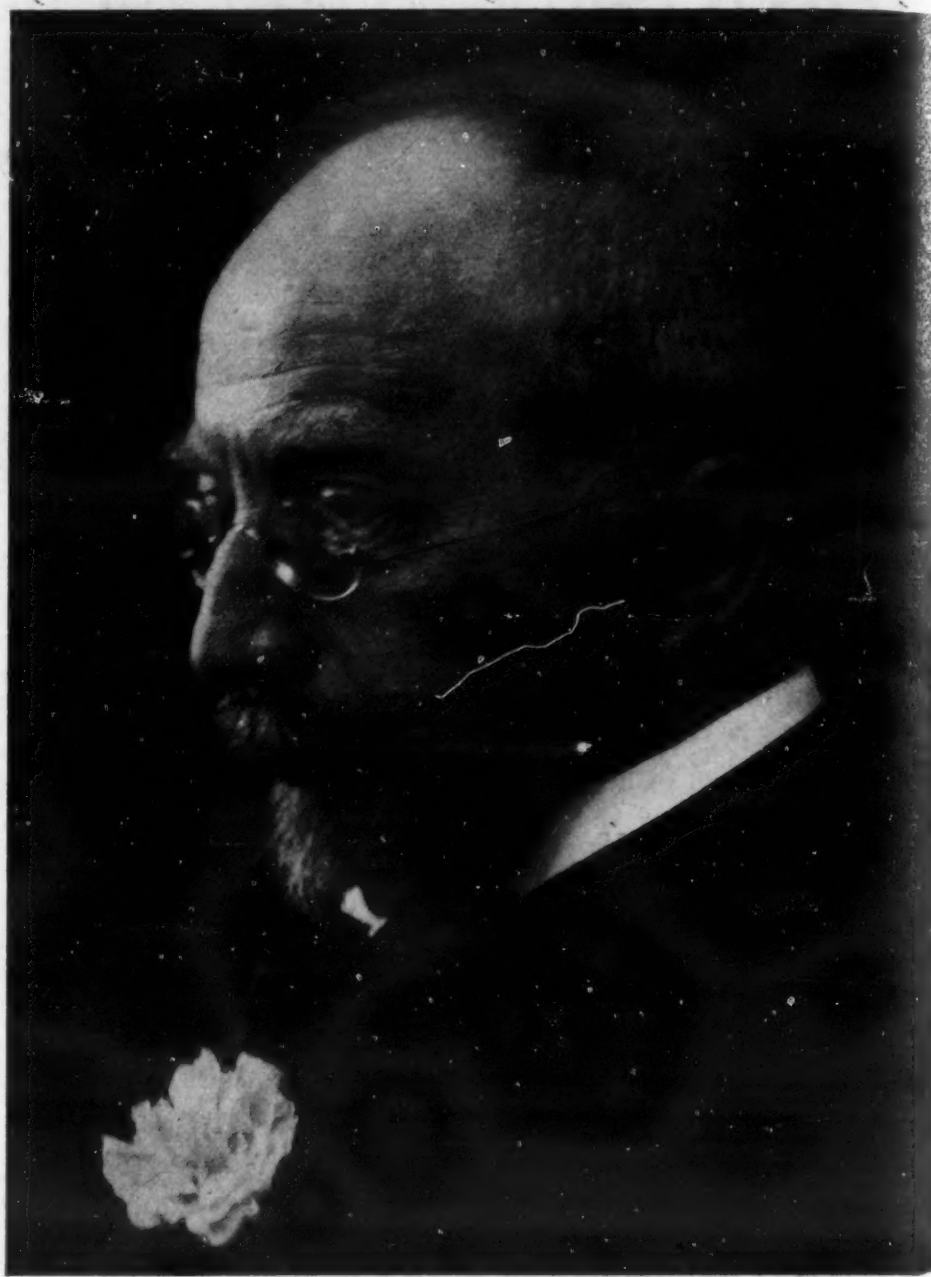


Photo Bath News Service

Christian Sinding, Norwegian Composer, Who Has Come to America to Join the Faculty of the Eastman School of Music, Rochester, N. Y.

has made numerous tours of Europe as guest conductor of the leading orchestras, conducting his own works. In 1890 his government made him an annual stipend to enable him to devote his entire time to composition. In 1915 this

was raised to a pension of 4000 crowns annually for life, "for distinguished service." On his sixtieth birthday the government presented him with a purse of 30,000 crowns as a mark of its appreciation of his work.

MUCK-YOUNG TROTH DENIED

German Conductor and American Soprano Not to Wed, Says Latter's Mother

A report that Dr. Karl Muck, former conductor of the Boston Symphony, and Rosamond Young, lyric soprano, of Milton, Mass., are to wed has been denied by Mrs. Frank L. Young, mother of the singer. Miss Young is now in Italy, it is said, pursuing musical studies.

Miss Young, who is twenty-four years old, is a pupil of Remenyi, and has appeared as soloist with many organizations, including the Boston Symphony in the season of 1917-18. Her singing is said to have won praise from Paderewski.

Dr. Muck, who in 1918 was interned at Fort Oglethorpe, Ga., has since his return to Germany in August of that

year, been conductor in various theaters and opera houses. In the spring of 1920 he conducted Wagnerian performances in Graz, and was reported to be contemplating the leadership of a Wagnerian series in Vienna. Later he led the orchestra at the Prince Regent's Theater in Munich. Recently he has been a conductor at the Staatsoper in Berlin, and at one time appeared as leader of an orchestra which played Beethoven for a cinema exhibition at the Berlin Esplanade Hotel. Dr. Muck is sixty-two years old and is a widower. Mrs. Muck, who accompanied her husband to this country, having died last April.

CHICAGO, Sept. 24.—David and Elizabeth Duggin, vocalists, gave a recital in the Florentine Room at the Congress Hotel during the convention of the International Lyceum and Chautauqua Association. Mr. Duggin's songs were reproduced on the Edison talking machine. Mr. and Mrs. Duggin sang a number of Scotch songs in costume.

Nikisch to Bring Leipsic Gewandhaus Orchestra Here Next Season

A paragraph in the *Berliner Tageblatt* announces that Arthur Nikisch will tour America during the summer of 1922 with the Leipsic Gewandhaus Orchestra. It had been previously stated in *MUSICAL AMERICA* that Mr. Nikisch would come to this country next year but it was supposed that his visit would be as a guest conductor of one of the larger symphonic bodies. The paragraph referred to gave no details concerning the coming of the orchestra nor have any been obtainable on this side.

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